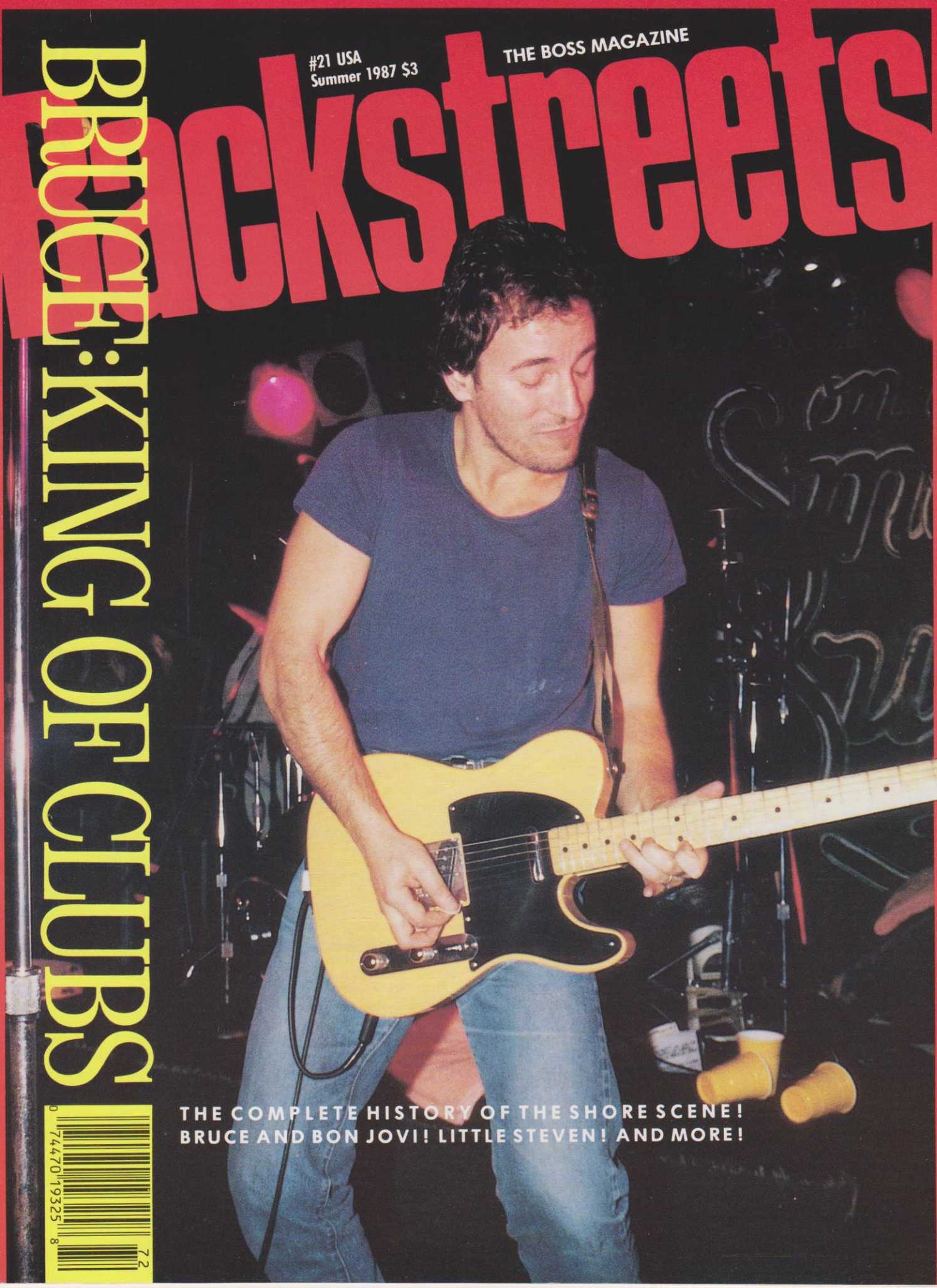
Backstreets

#21 USA
Summer 1987 $3

THE BOSS MAGAZINE

BRUCE: KING OF CLUBS



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Backstreets

A BOSS MAGAZINE

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COVER

BRUCE SPRINGSTEEN LIVE, ASBURY PARK, NJ, 1986
Photo by Jacquie Scherr
Design by Art Chantry

On the backstreets

I found myself recently trying to explain the album *Nebraska* to someone who had never heard it or any of Bruce Springsteen's other works before. My friend was somewhat familiar with Bruce, "the image," a perspective many bystanders might have from watching the last couple of years of hype. But those new to Bruce are faced with a unique set of problems: I can't imagine anyone getting anything out of "Bobby Jean" without first working through "Two Hearts," and further back to "Backstreets" and finally "Zero and Blind Terry." Springsteen writes in such a chronological manner — I imagine picking up *Born in the USA* freshly scrubbed would be like watching the final act of "Murder on the Orient Express" and trying to figure out who got offed.

In this cycle, *Nebraska* stands out like a sore thumb — it doesn't seem to fit anywhere in the linear story Springsteen first presented with the characters on *The Wild, the Innocent...* Musically it has almost nothing in common with any of his other work. Perhaps it's the better for it.

For me, *Nebraska* stands as the true heart of all of Bruce Springsteen's work — the real juice of the fruit once all the facade has been skinned away. It is the one album in his entire catalog that I see answering more questions than it asks and many of those questions concern family, desire and death — concepts I don't walk around wanting to think about too often. *Nebraska* is not exactly the sort of thing I want to pop on my tape deck on the way to work — there's enough death on the highway already.

But whether I pursue them or not, these are issues that I find myself dealing with lately, a situation I never even could have imagined when I was younger. I hit 30 the other day and realized that more people close to me had died in the previous three years than had passed away in the entire 27 years previous. And for the first time in my life, I've begun to notice the small wears and tears on my own body, and begun to face the realization that my life itself is not eternal.

The sad thing about it all is that just when my family has seemed to be dying all around me, I've found a new appreciation for blood and kin, the ideas I rebelled against so heavily during my adolescence. I'm almost ashamed to admit it, but at this point in my life, my family stands as the single most important thing to me — the one thing that rises above all else. The last time I could admit to that I was ten years old and getting my picture taken on the top of horseys.

Someplace in this mix, the album *Nebraska* fits. Of all of Bruce's records, it was the most perfectly timed — I can't imagine a time when these songs didn't exist for me. With *Nebraska* I think Springsteen himself also began to fit the pieces of his family together once again — though he'd always had a close relationship with them (except for the normal teenage rebellion), I don't think it was until he crafted the songs on this album that he really faced this issue in his work. *The River* certainly had its elements of bonding ("I Wanna Marry You," "Independence Day") but I see it more as a record about the relationships between man and woman rather than family ties. On *Nebraska,* with "Used Cars," "Highway Patrolman," and "My Father's House," there can be no mistaking these messages.

Though these are songs about convicted killers, about out-of-town losers, about wanton loss, these songs still ring so clear to me it is as if they are the musical soundtrack to the memories of my growing up. And the song that does that the most for me is "Atlantic City" — I could sing that tune to myself for the rest of eternity. For me it tells the story of the thin line between love and death, a thin line these days.

It is a song I will always connect to an incident a couple of years back when one of my closest family members had his first real brush with death. It was one of those operations where the doctor tells you it can go either way so, just in case, it's better to make amends before — to make sure the things left unsaid for so many years are said, heard and understood. But rather than speak, mostly I sat and held his hand, and looked at him quietly without saying a word. I remember looking at his hands and realizing how close a match they were for mine, and the same for my grandfather's before me. For a brief moment I was struck thinking of all the times these hands had held mine, had lifted me up into bed, had patted me on the back, had rocked my bottom back and forth when I was a child. Misshapened, old and chaffed, these hands were something that I knew as if my own.

I left the hospital room that night and drove about the small city by myself for an hour or so. I was about ten degrees below zero and a fresh snow had fallen that day, so the streets were slick. No matter what switch or lever I flicked, I couldn't get a bit of heat out of the rental car I was driving. All I really remember about that night was how many underpasses it seemed there were and how everytime I came out of one my car would fishtail when hitting the snow again.

The junky car didn't have a tape deck and I knew I wouldn't be able to get anything like "Atlantic City" on the radio. But none of that really mattered since I had something more important and I knew the songs and could sing to myself.

* * *

On to business: To tell whether your subscription is up or not, simply check the mailing label on your issue. If that label starts with a number "X21" then this is the last issue of your current subscription.

Also on the subject of subscriptions, all our subscribers now should have the unlisted phone number to our Boss Hotline stamped somewhere on the outside of their protective mailing covers. So far the Hotline has been a big success but the number is only given out to subscribers. So if you've hesitated before about subscribing, don't get left out of this essential service. All overseas and Canadian subscribers should have the number stamped on their envelopes. If you're a current and paid-up subscriber and you can't find the number anywhere on your cover or envelope, then write us with a self-addressed-stamped-envelope and we'll send it to you. Thanks for all your support.

On the back issue front, we report once again that several back issues are almost sold out. Don't expect to wait another three months to order Issues #3 or #5 — both should be sold out any day now. Several of the other early issues are just about gone, too. If you'd like a current update on what issues are available, simply send us an SASE.

Speaking of SASEs (which stands for self-addressed-stamped-envelopes) we constantly get mail of various sorts asking questions — we simply don't have the time to respond to these unless they are accompanied by an SASE. We don't mean to be rude, but our time and resources are very limited.

The one question we're asked the most is where can fans write Bruce Springsteen. The best address is care of Jon Landau Management, 136 E. 57th, New York, NY 10022.

One note on features: We did finally include our art contest in this issue but our "Bourne in the USA" feature was once again delayed for space reasons.

No Surrender.

—Charles R. Cross

Contest

Our latest contest may offer you a once in a lifetime opportunity: a chance to interview Bruce Springsteen. Do you have a burning question you've always wanted to ask Bruce? Let us know and we'll let him know. Send us, on a postcard, the question you would most like Bruce to answer. We'll choose the ten best questions, publish them as an open-ended interview, and send them on to Bruce. All published questioners will win a copy of the new Bruce trivia book "Prove it All Night" from Mustang Publishing. The grand prize winner will get a complete set of the new *Live* t-shirts. Send your question, along with your name, address, etc. on a postcard by Aug. 15th. (Entries not submitted on a postcard will not be considered for inclusion.) So, send those postcards ASAP to Interview Contest, Backstreets, PO Box 51225, Seattle, WA 98115.

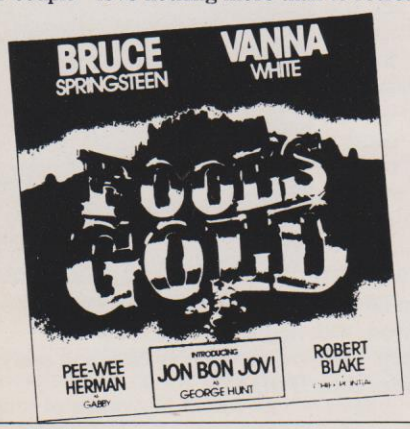
Off the wall

This issue's Off the Wall shot is one by Anastasia Pantsios from the early days. Here's one for all the girls. (We don't know why his jeans are ripped.)

On lips

The instant we saw the headline, we knew what publication it was: "Bruce Springsteen to run for Governor of New Jersey" it read and as you may have guessed, it appeared in the *National Enquirer.* The article quoted unnamed "friends" of Bruce and Julianne's as saying Springsteen was considering getting involved in politics and running for Governor of New Jersey. It also mentioned New Jersey's Senator Bill Bradley as someone encouraging such a run. Bradley was great when he was in the NBA but as a senator his voting record on issues like unions, foreign policy, and civil rights has been less than shining and he's done everything possible in his state of New Jersey to tie himself to Springsteen — all of this despite Springsteen's history of refusing to allow his name and image to be politicized by any candidate. Any validity in the *Enquirer* story? According to our sources, absolutely none. What was strange, and perhaps sad, about this incident, though, was what happens when a story like this appears, even in a tabloid. In this case the story was widely reported by rock radio stations, most of which do little to verify their news and almost prefer news stories that are too weird to be believed. Overseas the story was taken even more seriously — television stations in Norway reported the story during their evening newscasts as if it were fact, and even stretched it out saying "Bruce Springsteen" will be running for President." This story, in turn, made its way back around other European countries, again reported as fact, causing a few of our subscribers to frantically phone us. All of this because of a publication out of Florida that probably spends more money each year on lawyers and legal fees than it does on reporting....

YELLOW FEVER: on the subject of tabloids, the *Star,* not to be outdone by their competition, ran a cover story in February on "The Springsteens: Their Secret Life and Love," The secret basically was that they love each other. The life was pretty much the basic Ozzie and Harriet stuff of most marriages in this country. The story did feature several color photos of Bruce and Julianne in workout clothes, obviously shot from passing cars. The conclusion of this shocking story (which incidentally was also prominently featured in a national television campaign for the *Star*): That the couple "love nothing more than to retreat



MARCELLO VILLELLA PHOTO

The Bangles read their favorite magazine like Egyptians.

to their hideaway home..!where they can shut out the world." With a world full of tabloid publications like these, no wonder.... On the subject of publications, *Advertising Age* recently editorialized that Bruce was doing something less than his full part by refusing to do ads....

GLORY DAYS: One of the best April fool's joke in recent memory came from the Phoenix-based *New Times* magazine. The weekly paper ran an ad and story in its April 1st edition announcing that a $60 million budget motion picture, titled "Fool's Gold" was to soon start filming in the area. The ad and story noted that the picture would star Bruce Springsteen and Vanna White and also feature Pee Wee Herman, Jon Bon Jovi and Robert Blake. The article went on to say that the film crew was looking for extras and that the extra jobs would pay $30 a day. It suggested that interested extras contact the office of Arizona Governor Evan Mecham for further information. Though the story and ad were clearly a joke (even Prince was listed as a special guest star in the role of "Montezuma"), Phoenix Bruce and Vanna fans — and those looking for $30 a day job — flooded Mecham's office with phone calls, jamming the lines for some time. Mecham, for his part, turned the joke around and told callers to apply they needed to stop by the *New Times* office (this is about the only funny thing about Mecham's tenure we've heard. Remember this is the idiot who worked hard to revoke the Martin Luther King Holiday in Arizona and who, we feel, should be recalled for that alone).... Also on the subject of jokes, a recent *Mad* featured a take-off on the cover of *Live,* but with Alfred E. Newman filling in for Bruce. It must have been a big seller for *Mad* (remember they, like *Backstreets,* are one of the few publications in this nation to feature very little advertising) because they reprised Bruce for the next issue, too, running a feature titled "The Bruce Springsteen Songbook." In their typical *Mad* style they rewrote several Springsteen classics including "Tinkling for the Doc," an ode about drug testing in sports; "I'm for Hire" about Bill Cosby's endorsements; "Color Them" about art; and finally "Gory Days," a song about Jason from the *Friday the 13th* series....

HOLY HOMETOWN: None of the recent media coverage of the Holy Wars mentioned the Bruce Springsteen role in all this. And that is, simply, that Jimmy Swaggert has now several times singled out Bruce's "I'm on Fire" as a song that suggests sexual misconduct and could lead to suicide. Perhaps it was too much Boss music that lead Jimbo astray. Lord knows what Mr. Swaggert would think of *Nebraska*.... On the serious side, several Jersey musicians have become involved in suicide prevention. A recent Jersey TV show featured messages from Nils, Clarence Clemons and two Jukes, Bobby Bandiera and Kevin Kavanaugh. The spot features musicians telling youths how to depend on themselves and on others. Clarence says, "Dead is dead — Lean on someone, lean on a friend." The TV show also featured Clarence's video for "You're a Friend of Mine," and suggested it as a positive role modeling example.... The spot also featured Nils Lofgren's new wife, Cis. Congrats to the newlyweds.... Also newlywed is La Bamba (AKA Ritchie Rosenberg) and Suzie, married in New Jersey in early May. And from La Bamba's band the HubCaps, a new hubcap was recently born when Gene Boccacia (bass player) became the father of Chelsea. La Bamba's shows recently have been garnering rave reviews and there is even talk of a La Bamba/Jukes tour of the west coast....On the subject of the Jukes, the group has been playing some scattered dates but did recently complete a tour of France where they were enthusiastically received. Word is Jon Bon Jovi has offered to help produce an upcoming Jukes LP. Living on a prayer in the real world....

Bruce is recording; video probable

Bruce Springsteen is not a man to sit at home and watch daytime television. And though for the past few months, Springsteen has kept to himself for one of the longest stretches of his career — rivaled by the break that produced *Nebraska* — our sources tell us he has been hard at work, writing material for a new record. Suggestions are that a new record perhaps could be released by Christmas and will, by several accounts, represent a stunning new direction for Springsteen.

What we clearly do know is that band members have been around the shore during the last month more than would be normal and word is that Bruce has been working on songs in his in-home studio. According to a source who claims to have heard some of the material, Springsteen has written over a hundred new songs and recorded demos himself, complete with overdubs and synthesizers. The material is described as "sounding unlike anything he's ever done before" and can best be compared to the sound of "Dancing in the Dark," "Cover Me" done live, or the studio outtake of "Follow That Dream." What is clear, is that Springsteen very much wants to present a sound that is fresh so that the *Live* record, in many ways, can be taken as an end to a part of his career: We'd be very surprised to hear a song with the chord progression of "Darlington County" on the next Springsteen record.

The new material is said to sound most like other modern groups like Crowded House or U2. It is said to sound like "instant radio hit material," with catchy rhythms but consisting of songs with lyrical bite.

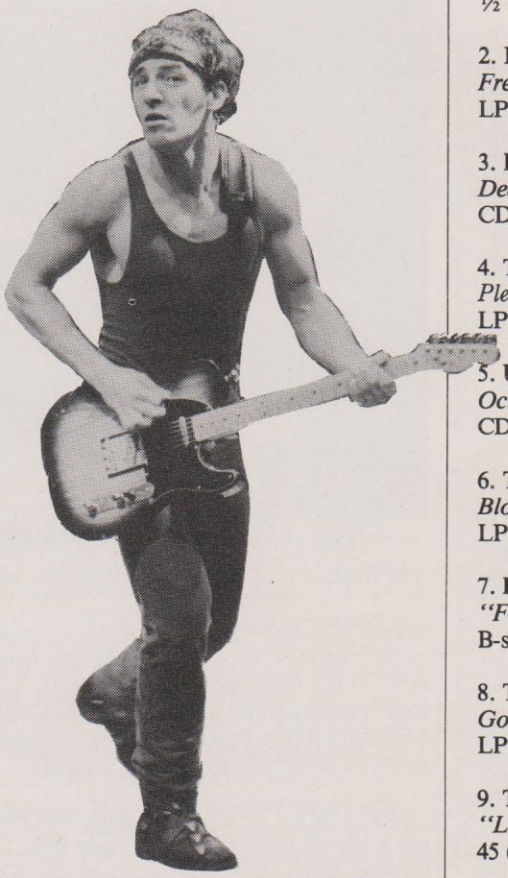
At one point, Springsteen had completed demos that were finished enough that some suggested he release another solo record. But Springsteen decided to involve the band and reportedly has done some preliminary studio work.

Following Springsteen's normal working operations, this could mean a release of the record a year from now or a month from now. All best estimates, though, put any new record as being released by Christmas at the very earliest, or next summer at the latest. But remember, predicting Springsteen's next move is like predicting the stock market these days.

On the video front, CBS announced in early April that a 90-minute video special will be solicited to network and cable television for airing in late spring or early summer to help promote the now dormant boxed set. CBS has not given any further information on the video as of press time. What is known is that BBC 2 is airing a 90-minute Bruce documentary consisting of interviews and previously unseen live footage in late May. It was compiled from several hours of footage and it's the first video to suggest the depth and detail of Springsteen's performing career. Bruce granted the BBC an interview in January, his first since 1984, and other E Street Band members were interviewed as well. Some of the details behind the BBC special are documented in an extensive feature piece in the May issue of England's *Q* magazine, illustrated by some great pictures.

It has been suggested that the BBC special will simply be sold in its entirety to a US network. The recently aired "Born to Run" video was originally conceived exclusively for the BBC special and suggests what kind of footage we might expect to see. As a teaser to the upcoming special, the BBC recently aired a live video of "Sandy" recorded at the Hammersmith Odeon Theatre in November 1975. It is unclear what CBS's next move will be on this project, or if there is any thought on a home video version. Also, this video project is apparently unconnected with the purported NFL Films project.

Our best guess is that the BBC special will probably be picked up by cable TV, and aired this summer. Of course, any US airing would depend completely on what Springsteen and Landau think of the finished product. And that, as they say, remains to be seen.



DEBRA L. ROTHENBERG PHOTO

THE BACKSTREETS JUKEBOX

1. **Bruce Springsteen**
Darkness on the Edge of Town
½ Speed Master LP (CBS)

2. **Little Steven**
Freedom, No Compromise
LP (Manhattan)

3. **REM**
Dead Letter Office/Chronic Town
CD (IRS)

4. **The Replacements**
Pleased to Meet Me
LP (Sire)

5. **U2**
October
CD (Island)

6. **The Hoodoo Gurus**
Blow Your Cool
LP (Electra/Big Time)

7. **Bruce Springsteen**
"For You"
B-side, UK (CBS)

8. **Teen Idols**
Golden Archive Series
LP (Rhino)

9. **The Barbusters**
"Light of Day"
45 (CBS)

10. **Southside Johnny**
Havin' A Party
LP (Epic)

Ten monster discs, from no particular time period, with no particular connection except that you should play each and every one of them TODAY!

On record

UK keeps 'Live' alive with new releases

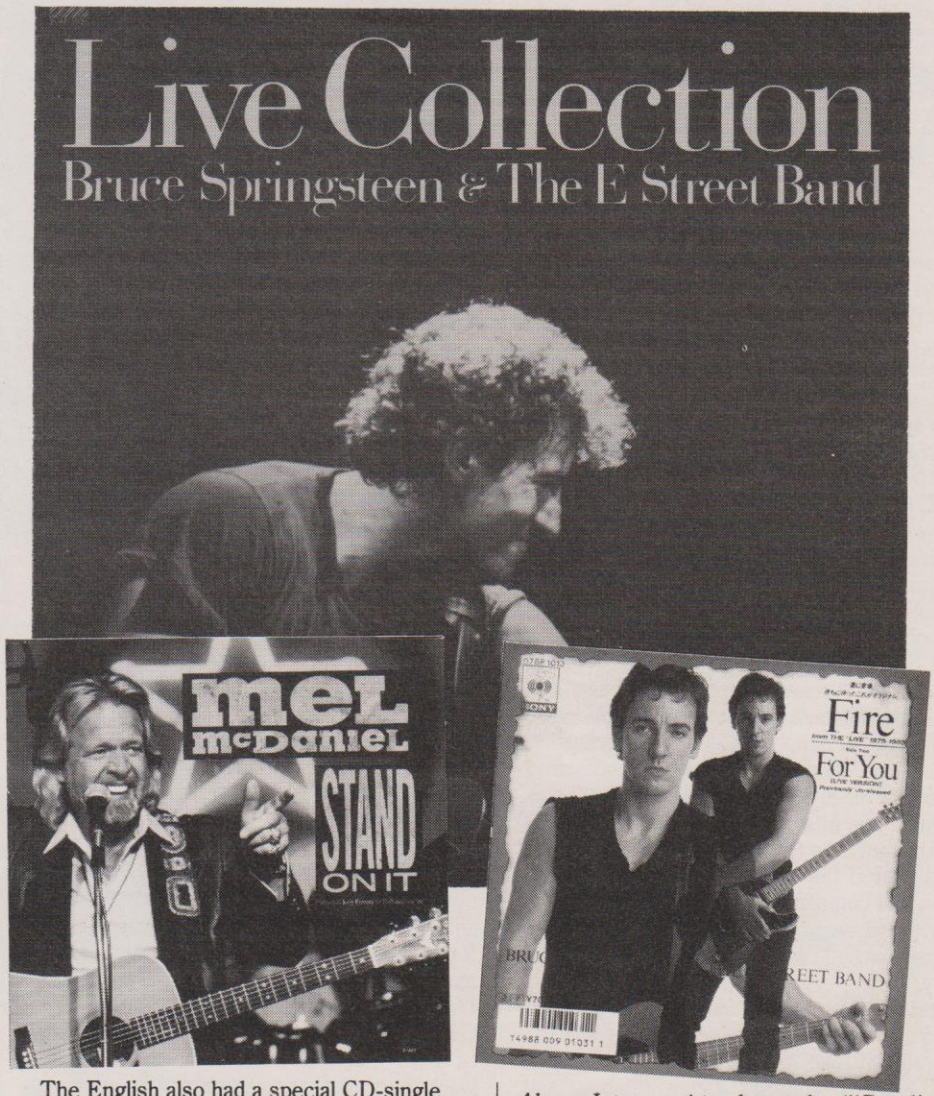
Even as it was still adding up sales and breaking records worldwide as the biggest selling multi-record set in history, *Live* was also breaking records for the fastest drop off the charts in some countries. The record had a major impact — selling close to three and one half million copies in the US within four months of its release — but it seemed to lack staying power.

The rapid fall off the charts seemed to catch everyone from retailers to CBS executives off guard. In the US, CBS even temporarily put a moratorium on returns of the set, while they attempted to regroup for another sales push. A major promotional push was planned for the early summer with advertising stretching the effort until the next Christmas gift season.

In the US the selection of "Fire" as the second single did little to keep the record selling and it became the first Springsteen single since "Fade Away" to make only a small crack at the charts. Overseas "Fire" garnered more interest, perhaps because the Pointer Sisters' version was not so fresh there, and perhaps because the single featured a non-LP B-side in all countries other than the US and Canada. That B-side was "For You," and the single was released this way in the UK, Holland, Italy, Spain, Japan, Australia, and even in New Zealand. The only notable sleeve alternate was Japan, where, as always, some unusual type was added to the design. Spain also was the only country to list where the B-side was taken from: It was recorded at the Roxy, on July 7, 1978.

By early May, Japan was one of the only countries where the set was still selling strong — perhaps it's those luscious Japanese pressings. In any event, the Japanese decided to release a special 12-inch sampler in early May featuring both "Incident on 57th Street" and "For You," along with several other album cuts. The 12-inch features a great sleeve and just to help stop the trade imbalance with the US, this record was not allowed to be exported.

The other country where the set was still active was England, where a planned BBC documentary got the country excited about Bruce once again. In a country with only one real television network, a major TV special is a really big deal. The BBC was also responsible for putting together the "Born to Run" video and that alone got the country excited enough for more Bruce product that a "Born to Run" 12-inch was released in early May, with a single scheduled to follow. Worldwide, "Born to Run" will most likely be the next release for two reasons: it is one of the most successful cuts on the album and many fans who missed out on the 1975 Bruce want the chance to participate by buying this single.



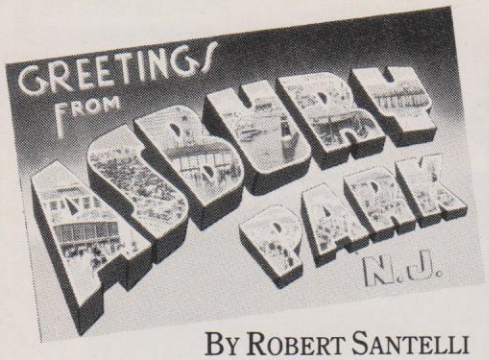
Above: Japanese 4 track sampler ("Rosalita," "Fire," "Incident on 57th Street" and "For You"); the Japanese 45 to "Fire" which features a slightly different picture sleeve and a live B-side; Mel McDaniel's cover of Bruce's biggest country hit yet.

The English also had a special CD-single release planned for early May. This was to include "Born to Run," "Johnny 99" and "Because the Night," and was conceived in the same mold as other CD-singles released this past spring by groups like U2. To add to that, the English also have talked of releasing a double 7-inch version of "Born to Run," with a hard cardboard sleeve. None of the new UK items were out as of our presstime.

In the US, several promo items made their way out, promoting *Live*. First there was a listening party pass, a small laminated clip-on type pass that was given to CBS employees at the premier of the set. Next up was a rare Levi jean jacket with various promo slogans on it — each CBS office seemed to get a few of these. Finally, to promote the "Fire" 45, a promo cardboard header card was printed up though spot surveys showed that it was only used in a few areas of the nation, with most of the stock going unused.

Little Steven released his latest album, *Freedom, No Compromise* on Manhattan Records. There was talk of an upcoming CD of this release — the first sign of Steve on CD. "Bitter Fruit" was planned as a single in Europe, while "Trail of Broken Treaties" was planned for release in the US. Material for at least two videos has been recorded and the UK has already issued a 12-inch off the record.

On the cover songs front, Jeff Stevens and the Bullets included both "Darlington County" and "Angelyne" on their 1986 album *Bolt Out of the Blue*. Mel McDaniels' "Stand On It" finally fell off the charts recently, but it now ranks as the most successful Bruce Springsteen song on the country charts yet. We still don't know why Johnny Cash's "Johnny 99" didn't hit number one though.



BY ROBERT SANTELLI

*(*Greetings From Asbury Park *is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic* The Big Beat. *His latest book is "The Jersey Shore: A Travel and Pleasure Guide" published by East Woods Press.)*

Bruce raves it up on April 12th.

ALYSE LIEBOWITZ PHOTOS

It started out like any other Sunday night at the Stone Pony. The club was half full, and Cats on a Smooth Surface was the featured band. But then at 11:45 p.m. a little bit of history was made at the Pony. Instead of Cats returning to the stage for its second set, out of the wings came Max Weinberg, Garry Tallent, Patti Scialfa, Roy Bittan, and yup, Bruce.

Looking healthy, fit and incredibly eager to play, Springsteen spoke a few quick words to those in the stunned audience, many of whom didn't know whether to run to a telephone to call friends, or simply keep this rare treat all to themselves. Then Bruce and the abbreviated version of the E Street Band broke into "Light of Day," the hit song he penned for Joan Jett and the movie by the same name. Guitar problems diluted the song's power. But Springsteen and company more than made up for it with torrid versions of "Stand On It," "My Hometown," "Twist and Shout," and "Wooly Bully."

And if this totally unexpected surprise wasn't enough to make April 12 truly special, who should take the stage next but Jon Bon Jovi, back up guitarist Richie Sambora and drummer Tico Torres as well as members of Cats. Then back on the stage came Bruce, and the Jersey Shore's two favorite sons traded vocal licks on "Kansas City." The night finally came to a close with Bon Jovi and Cats doing Tom Petty's "Breakdown."

It had been some time since Springsteen jammed at the Stone Pony. Many club regulars thought the days of him simply popping up and playing were over. Not so. Said one local: "What I saw tonight was enough to keep me a Springsteen fan for the next twenty years. I was planning to move to Colorado this summer. I think now I'll stay put here in Jersey."

The Jersey Shore has its share of quality recording studios, but the one which has been attracting the most national acts recently is Garry Tallent's Shorefire Studios. Located in Long Branch, a beach town just a couple of miles north of Asbury Park, Shorefire is a fully loaded 24 track studio. Recently, Marshall Crenshaw recorded his version of the Buddy Holly tune, "Crying, Waiting and Hoping" at Shorefire. The song is slated for the soundtrack to the upcoming movie, *LaBamba*, which will deal with the story of '50s rocker, Richie Valens.

Tallent has also been busy as a producer. Currently, he's working with the Austin, Texas, band Evan Johns and the H Bombs. On the art of producing, Tallent had this to say in an interview with the *Asbury Park Press:* "I think the thing a producer ought to do is bring out in the studio what singers and musicians do naturally. A lot of flashy producers, say, in the Phil Spector mold, take a song and ultimately make it sound like a Spector song. I don't think that's necessarily good. I'm not into making Garry Tallent records. I want to capture a band or artist the way they sound, not the way *I* want them to sound. If nothing needs to be done, then it's the responsibility of the producer not to get in the way of the music and the recording of it."

Remember Jersey Artists for Mankind, or JAM? According to the organization's spokesperson, Stone Pony DJ Lee Mrowicki, the idea of creating a music awards ceremony and night of music, an event which would honor New Jersey artists, is currently under consideration. "We'd like to recognize those who have made a special contribution," says Mrowicki. "A lot of other areas around the country honor their musicians and songwriters. It's about time, we think, that New Jersey does the same." At the moment, the Paramount Theater, located next to Convention Hall on Asbury Park's boardwalk, is the most likely site for the festivities, although neither a date nor details have been hammered out yet. The name of the awards, however, has been confirmed. "They'll be called the Jammies," says Mrowicki. "What else could they be called?"

The Asbury Park Rock 'n' Roll Museum recently began its second season. Curators Steve Bumball and Bill Smith say that those who visited the museum last year will want to return again. "They'll see a lot of new and rare photos and some new and exciting exhibits," said Smith.

Of particular interest to Springsteen fans is the new exhibit on the Boss' first band, the Castiles. Smith and Bumball boast a rare copy of the one and only Castiles' single, "That's What You Get"/"Baby I." The record highlights the very first time Springsteen's voice and guitar was ever heard on vinyl. The exhibit also includes a Castiles' songlist from the mid-60s written by Springsteen as well as a number of never before seen photos. The Asbury Park Rock 'n' Roll Museum is located in the Palace Amusements Arcade in Asbury Park. Admission is $3.

Speaking of the Castiles, George Theiss, a former member of the group who was featured in the last issue of *Backstreets,* has re-formed the George Theiss Band. According to Theiss, the band will focus mostly on originals and gradually work its way back into the Jersey Shore club circuit. "Essentially, I'd like to get out there and play again, just for the sake of playing," says Theiss. "I'm not interested in all the pressures that go with putting together a band and knocking on the doors of record companies. I just want to have fun this time around."

One Shore band worth keeping an eye out for this summer is Mike Wells and the Wage. Wells sings and writes like a cross between Buddy Holly, Bobby Fuller, and Marshall Crenshaw. According to Wells, CBS and Capitol Records have already expressed some interest in him. "I'm told by people in the music business that we got the songs," says Wells. "All we need is media attention to cause some excitement." Well, let it begin here.

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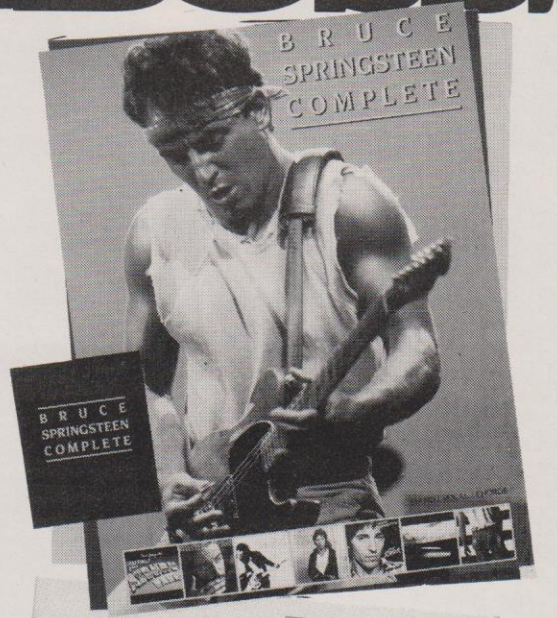

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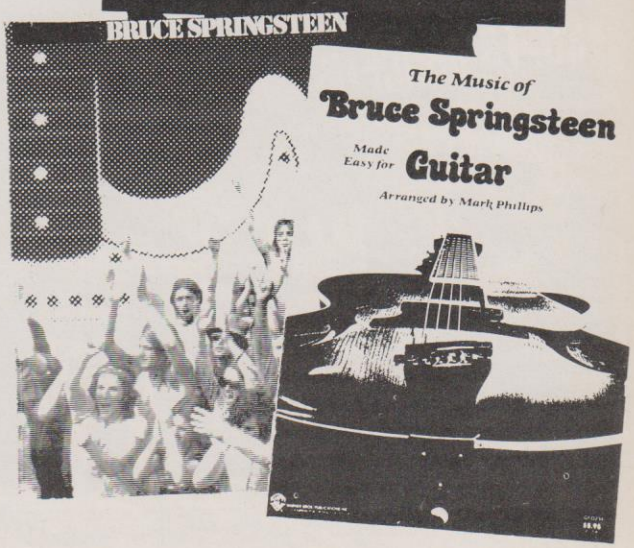

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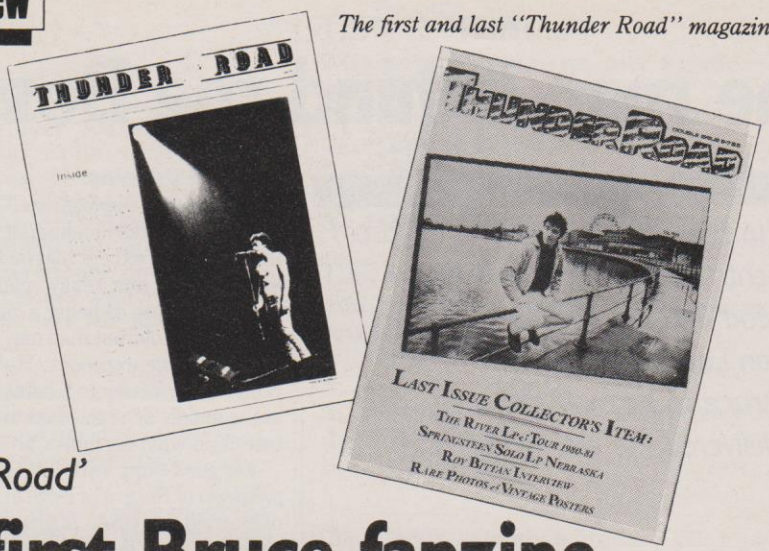


The first and last "Thunder Road" magazines.

'Thunder Road'

The first Bruce fanzine

BY ROBERT SANTELLI

Before *Backstreets* there was *Thunder Road.* Published and edited by Ken Viola and Lou Cohan, *Thunder Road* was the very first Bruce Springsteen fanzine. There were seven issues of *Thunder Road* published between the years 1977 and 1982 (the last issue was actually a double issue). Today, all are collector's items, since they contain articles and interviews with E Street Band members and Asbury Park musicians which shed a valuable light on Springsteen's early career.

In an exclusive interview with *Backstreets,* publisher and writer Ken Viola shared some interesting thoughts of his *Thunder Road* days. He talked about how it began, what it achieved, and why it ultimately ended.

Although still a Springsteen fan, Viola has turned toward projects other than publishing. Currently, he's producing a documentary called "The Masters of Comic Book Art." Prior to this he was the Associate Producer of the MTV series, "Rock Influences," which twice was nominated for an Ace Award, the cable TV industry's version of an Emmy.

Backstreets: Thunder Road *was the very first Bruce Springsteen fanzine. How did the idea to publish it originate?*

Viola: It began in Los Angeles in 1976. At the time I was working with a traveling convention called Beatles Fest. I'd been writing letters for about three years to a big, big Springsteen fan named Lou Cohan who lived in California. I got to meet him for the first time at this Beatles convention. Lou was originally from Jersey, which, of course, is where I'm from, and we both shared a deep love for Bruce Springsteen and his music. I mentioned to Lou in conversation that awhile back I had published magazines about comic books, and Lou said, "Well, we ought to do a magazine about Bruce Springsteen and tell the world about how great he is." I said sure. Lou pretty much put together the first issue. I wrote some things in it. One day I got the completed issue in the mail.

Backstreets: *What exactly did you try to accomplish with the magazine?*

Viola: What *Thunder Road* was all about was an honest attempt to make a connection between rock 'n' roll in the '50s and '60s and Bruce Springsteen. We both felt that the music he was making from 1972 to 1974 was part of the progression of rock 'n' roll. We wanted to get that across to our readers.

Backstreets: *And looking back, do you think you succeeded?*

Viola: Absolutely. We never spoke down to the people who bought and read *Thunder Road.* We never succumbed to financial considerations for ourselves. We never sold out to lures or directions we could have gone in, in order to have made the magazine a blatant commercial success. It's not what we wanted to do.

Backstreets: *Thunder Road* attracted some prominent writers. Both Steve Pond and Dave Marsh contributed articles, did they not?

Viola: Sure. I always liked what Steve Pond wrote. As for Dave Marsh, at the time he had a strong following due to the emotional content of his writing. He championed the Springsteen cause, and there was a desire on his part to be published in *Thunder Road.* Lou and I told him about a lot of things that were to be included in *Thunder Road,* but which later wound up in his book about Bruce, *Born To Run.*

Backstreets: *Like what?*

Viola: Well, I turned Dave on to photographers who had incredible pictures of Bruce. Also, in *Thunder Road,* we were always going to do a list of all the concerts Bruce did up to that time and a list of his songs. That all appeared in *Born To Run.*

Backstreets: *Looking back on* Thunder Road, *pick one particularly memorable experience or moment that sort of sums up what it was like to be the publisher of the magazine.*

Viola: That's hard because there wasn't one memorable experience. There were so many. But first and foremost was my friendship with Lou. The second thing was that we always published the kind of magazine that I would have wanted to read. All the interviews that I did with people like David Sancious, Clarence, and Max were definitive. They were an exchange of dialogue from a very special time. A lot of people still write to me and want to know what I think about what Bruce is doing now and also of his records. That makes me feel good. But the truth of the matter is that the Bruce Springsteen whose music that I loved enough to put all those years of hard work and dedication into the magazine — well, that music only existed from 1972 to 1974. It's too subjective for me today to impart my opinion because of that. And that's why I don't write about Springsteen anymore.

Backstreets: *You never got to interview Bruce for* Thunder Road. *I understand that was one of the things which caused you to end publication of the magazine. Is that true?*

Viola: In the last issue of *Thunder Road* both Lou and I wrote what we felt about why we could no longer publish the magazine. We knew that *Born in the USA* was coming. We knew that it was going to go through the roof. It was so tempting to hang on and publish some more issues, but we just couldn't do it anymore. We never made any money from that magazine. We published very irregularly, I must admit. And a lot of people thought that if we published regularly that would have been different. So, all the years we worked on the magazine, we worked on it for free. And, you know, that feels good. The bottom line is that neither Lou nor I ever could live with ourselves if we knew we made money from anybody's fame, especially Springsteen's.

Anyway, we both wrote these editorials in the last issue of *Thunder Road.* My editorial was a statement about the end of the '60s, of which Springsteen's first recorded music was the tail end. Lou was pretty literal about why we were folding the magazine. He mentioned the fact that it bothered us that we never got a Bruce Springsteen interview. I don't know why Bruce never did an interview with me. I think perhaps it was because he didn't want to commit himself to the thing I was driving at in the magazine. Also, Bruce felt, or was told, that we were making lots of money. And if he did an interview with us, it would sort of legitimate us or something.

Backstreets: *Do you ever long to get back into the fanzine business? Did you ever think about resurrecting* Thunder Road?

Viola: I've had offers to do it again, but you can never go back. I could never try to recapture where I was at and where Lou was at. The temptation is there, though. The temptation is also there to write a book. But that's not what my life is all about anymore. I think *Backstreets* is the son of *Thunder Road,* the errant son of *Thunder Road.*

Backstreets: *How's that?*

Viola: Well, we would never talk about bootlegs, and we never provided a forum for tape trading and the sale of Bruce items. Those things were things that the readers wanted, but it wasn't the kinds of things we wanted to publish. *Backstreets* is different in that way. Yet, I see so much of *Thunder Road* in *Backstreets.* I take that as a compliment.

In interview

Jon Landau: The man behind the Boss

Jon Landau rarely gives interviews to the press, even less often than Bruce Springsteen. But as the major figure behind the Bruce Springsteen of the '80s, his influence is more than significant. So when a French magazine, Folk/Rock, *got an interview with Landau, we arranged to reprint it. The translation is by our Paris correspondent Chantal Constant. The questions are* Rock/Folk*'s and not exactly the ones we'd ask, but they do provide some insight nonetheless.*

After finishing his law studies, Jon Landau became a rock critic — "one of the first," he makes a point of saying. In the late sixties he produced an album for the MC5 titled *Back in the USA*. Then he went back to writing. One evening in 1974 a concert changed his life. He went home, overwhelmed, and started typing away, still trembling: "I've seen rock 'n' roll future — and its name is Bruce Springsteen." The concerned character didn't find a better way of thanking him than to make him his manager. Twelve years later Jon Landau gives, by phone only and exclusively pertaining to *Live 75-85*, interviews to anyone who's willing to listen.

The rock critic's circle, if there is such a thing, is a hell of a clique — or an asylum, with jealousy, egocentricity, clannishness, slanders — watch out for the one who will dare to wear a nicer leather jacket than his colleagues. How did your former peers react when you crossed the line to the other side, and moreover when it worked?

Landau: Very well. I see what you mean, but in this case, Bruce's talent must have protected me. *Born to Run* was too good, probably. Now, of course I can't remember what was said behind my back.

Producing, that is, making records, sounds exciting. Being a manager, that is, negotiating contracts, sounds boring. Or is it the opposite?

Landau: It's true that nothing prepares rock critics to play with big figures, but there are also lawyers and accountants for that. Bruce and I don't deal with it. From this side of things I must not seem like a manager. You wonder what use I am? Me too. (Laughs) I hire competent people and if they aren't, I am responsible. I am also there to say "no" in the name of Bruce. When people want to use his songs for television ads, for instance, I'm the one who says, "No. Once and for all, and don't call back," and who hangs up. I come in after the work is done and I am the watchdog, roughly. In the recording studio, I represent the audience. When you read on a record sleeve "co-producer: Jon Landau," it means I helped Bruce to know if the song delivered the wanted effect. I am never involved in the technical side of recording.

Is Steve Van Zandt's absence, the other co-producer, going to change the sound of future albums?

> *"In the recording studio, I represent the audience. When you read on a record 'co-producer: Jon Landau' it means I helped Bruce to know if the song delivered the wanted effect."*

Landau: Usually no. Anyway on *Born in the USA* Steve was already a lesser influence. The album where Steve's influence was strongest is *The River*. If Steve had had his way, there would have been only rockers on that album. Bruce and he got all worked up to try and get the biggest sound possible.

In as much as you used to write, we can assume that you had an influence on the evolution of Springsteen's style. With the passing of time, some lyrics on Born to Run *and* Darkness on the Edge of Town *sound like John Cafferty, compared with the lyrics of* Nebraska *or* Born in the USA. *Did you encourage Springsteen to polish his songwriting?*

Landau: No. Of course we constantly have conversations, we exchange ideas, but I would be lying if I said that one day I advised him to change so thoroughly. He chooses his books by himself, you know. Where he started reading this Flannery O'Conner, for instance; I had no idea where he found her; I had never heard of her. On the other hand, when he got into Woody Guthrie, I was able to lend him records and books, because Woody Guthrie was more my line.

Has your work changed since the success of Born in the USA, *in practice and in ethics?*

Landau: In practice, it's the same thing. It's just bigger. The last tour was more complicated to organize than the previous one. As for the next one, I hate to think about it. But otherwise, Bruce makes records, gives concerts, and I make sure everything goes well. As for the ethics, I don't see what you mean.

Let's say that nowadays you don't only manage a singer's career, but a political personality. Whether you like it or not, you are accountable to millions of people for whom Springsteen is more than a singer. What do you expect to do with all this emotional involvement, all those hopes, all those fantasies, all that trust?

Landau: What to do with them? Never think about it. Keep our distance. Otherwise, we're finished. Bruce makes records. If he lets everything people put into them overrule his work as a songwriter and influence his next record, it's the end.

The political implications?

Landau: Oddly enough, it bothers me more than Bruce — except maybe the Reagan thing, there Bruce was really mad. Otherwise, he thinks it's part of being a public figure. He's much more tolerant than me, much more indulgent for some excesses. He's gifted with this remarkable faculty to be able to isolate himself in the middle of all this fuss and to stay concentrated on what he thinks he has to do.

The good thing with Live *is that it settles the problems of* Return of Born in the USA *and* Son of Born in the USA. *It turns a page, it closes a cycle, etc. Now the next album can be anything: synthpop, polka, hardcore punk. It will seem logical. Okay, so what? Synthpop? Polka? Or hardcore punk?*

Landau: I won't tell you.

Is the E Street Band an obstacle to musical evolution?

Landau: How's that?

Let's imagine he feels like releasing an album without saxophone. Won't he change his mind thinking "Poor Clarence. We've been buddies for so long, I can't put him out of work." Same thing for the others. If he wants to change his style, use synthesizers, isn't he going to feel obligated to sing "big rock music" to give them a job?

Landau: I wouldn't say the E Street Band can play everything, but the E Street Band can play everything Bruce writes.

Next time around won't you feel you have to reach the same level of success as with Born in the USA *or* Live*?*

Landau: No. That's not our concern. The important thing is that the next record will be as good as *Born in the USA*, as in accordance with Bruce's concept.

Still, when we read in the Wall Street Journal *that the new owners of the CBS group (TV, radio, musical instruments, publishing, records) had considered for a while to sell the record division, to get extra cash, and then had second thoughts at the sight of the phenomenal success of* Live, *that's no longer rock 'n' roll. Whether you like it or not, you have a price on the financial market.*

Landau: It's not our fault. And the prospect of the release of Michael Jackson's next album may have also influenced their decision. Bruce is not the only Columbia artist who sells records.

Has money become a problem?

Landau: What do you mean?

You write songs Woody Guthrie might write if he were alive, and one day you wake up and you find out you are a multi-millionaire. What effect does it make?

Landau: That's a question you should ask Bruce.

Where do I ask him?

Landau: (Laughs) One day, maybe. We

(Continued on next page)

Contest

Our "Love 'Em or Leave 'Em" contest was our most successful yet, pulling in just over 800 entries from around the world. Fans voted on what five songs they would leave off **Live** and what five songs, known to have been played live, they would put on. The results were somewhat surprising as there was a fairly strong consensus on what material on **Live** was the weakest and what songs left off should have been used instead.

First the "Leave 'Ems": There were three songs that our readers clearly would have left off the record: "Darlington County" with 180 votes; "Jersey Girl" with 160 votes; and "Working on the Highway" with 150 votes. These tunes were far and away the most disliked tunes on the set. At the next level were what we thought were a couple of surprises: "Bobby Jean" with 100 votes to dump it; "Cover Me," with 84; "My Hometown" with 83 votes to dump; "I'm on Fire," 76 votes; "Adam Raised a Cain" with 70; "You Can Look But You Better Not Touch" with 66; and "Two Hearts" with 58.

At the next level of "Leave 'Ems" were a few songs that had detractors, though not masses of them: "Paradise by the Sea" had 46; "Nebraska," 44; "Raise Your Hand," 38; "Hungry Heart," 32; "Candy's Room," 30; and "Backstreets," 28. What was interesting to note about the "Backstreets" vote was that almost all 28 people who voted to dump "Backstreets" also included it as an "add" but noted they wanted the full uncut version.

The rest of the songs on the set all got a few votes to dump with a couple of noted exceptions: Absolutely no one wanted to dump "Born to Run" or "Growin' Up," showing that these two songs are the real highlights of the set for many fans.

LOVE 'EM:

The top five songs our readers would want on Live.

1. **"Jungleland"**
2. **"Prove it All Night"**
3. **"Kitty's Back"**
4. **"The Promise"**
5. **"Mona/She's the One"**

LEAVE 'EM

The top five songs our readers would leave off Live.

1. **"Darlington County"**
2. **"Jersey Girl"**
3. **"Working on the Highway"**
4. **"Bobby Jean"**
5. **"Cover Me"**

For the part of the survey that asked readers to add five songs left off but that should have been put on, the results were, as expected, more scattered. Over 100 songs were mentioned, some only getting a few points, but with a few clear winners in the category of songs that our readers felt should have been on the set. The winners were "Jungleland" with 108; "Prove it All Night" with 104; "Kitty's Back" with 76; and "The Promise," with 68 people voting to include it on the set. Other popular tunes were "Mona/She's the One," 56; "The Fever," 42; "Out in the Street," 40; "Atlantic City," 40; "Rendezvous," 39; "Man at the Top," 38; "Point Blank," 37; "Pink Cadillac," 36; "Twist and Shout," 35; and "Quarter to Three," 30.

Getting between ten and 20 votes to add to the set were: "Frankie," "Glory Days," "Dancing in the Dark," "Don't Look Back," "Action in the Streets," "It's My Life," "Who Will Stop the Rain," "I Want You," "I'm Goin' Down," "Drift Away," "Jole Blon," "Rave On," "Oh Boy," "Pretty Flamingo," and "Night." Several readers voted for songs that Bruce has never even played live.

We threw all our entries into a mail bag, shook them around for awhile, and pulled out Brent Gregory of Mesa, AZ as the winner of the Japanese CD to **Live**. Thanks to all those who entered — we appreciate your feedback.

Jon Landau

(Continued from previous page)

never know. Meanwhile, I can tell you that my opinion is it doesn't change anything. Money cuts you off from reality only if you let it do it.

Okay, if you want. Still, it remains a secret you hide carefully. Where the press tried to find out how much Bruce earns and what he does with it, they got thrown out of the accounting firm which handles his finances. It's a little normal, and at the same time, it is not.

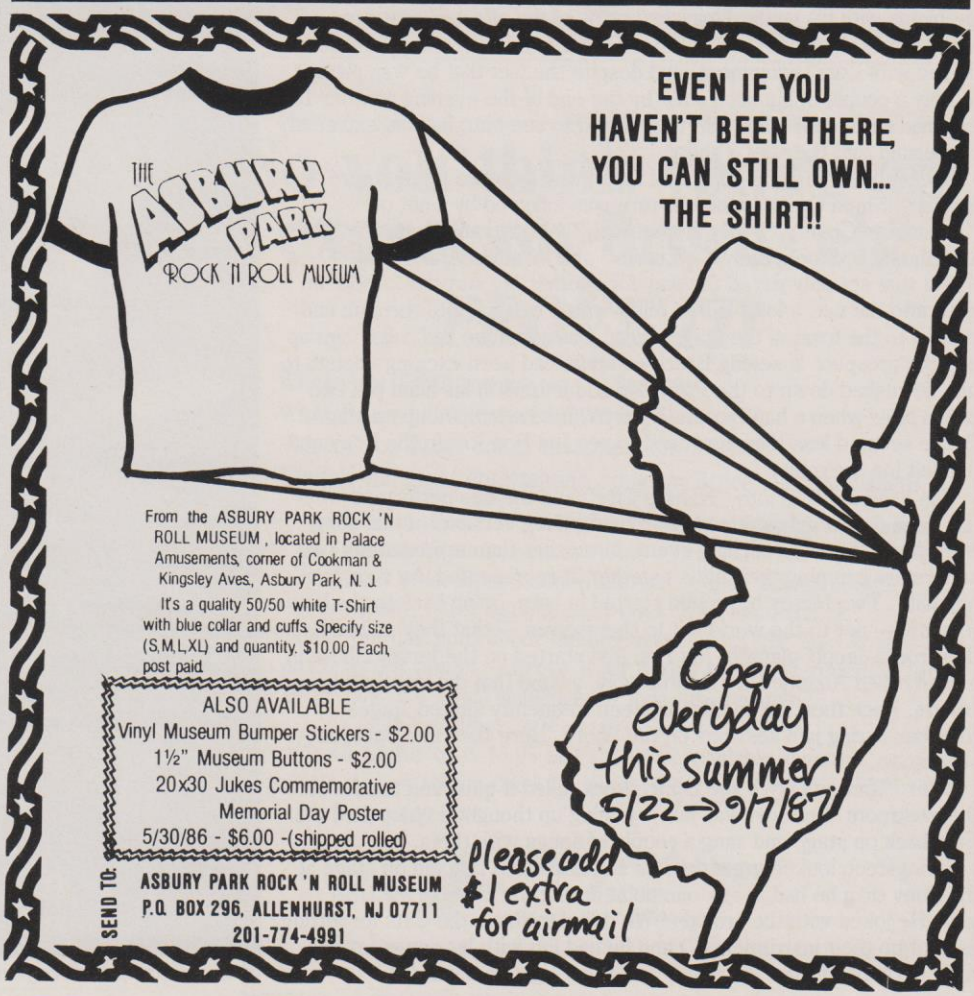
Landau: There are papers that don't know what to print...

Time *magazine?*

Landau: Precisely! Don't you think it's pathetic that *Time* would waste their time with this? Don't you think there are more important matters than Bruce's finances?

Last question. Rock critics are people who spend their time being answered "No" most often by rock managers. Did you enjoy it when you became the one who says "No?"

Landau: No. (Laughs) On one hand, I really was a critic. I reviewed records and concerts and that was all. I didn't ask for interviews, I was never after news. That way, people didn't have the opportunity to slam their doors in my face. And today, I am not involved in promotion. I have people working on this. Bruce tells me how much time he agrees to give the press. After that, we have public relations people who tell us how that time can best be used, what newspapers and television programs are most suitable. As it's their job, we trust them. As for me, it's Chrysler or Levis I say "no" to. And no, that's not enjoyable.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On stage

Stone Pony showdown!

The Boss meets The Bon

It was a match made in record company heaven: The Boss and The Bon. The two biggest stars in New Jersey (if you don't count Frank) together on one stage sharing a microphone. The Boss of Rock 'n' Roll with the King of Heavy Metal.

It may sound like a CBS executive's dream but it indeed became truth on April 12 at the Stone Pony when the E Street Band fronted by Bruce Springsteen played one of their legendary impromptu jam sessions. The occasion, as best as we could tell: They felt like it, and it was Max's birthday.

The Bon Jovi part of the event has perhaps been overblown, as Jon only played one song with the E Streeters and that, while significant enough, is perhaps overshadowed by the almost hour and a half of music Bruce played. It had been over a year since his last appearance at the Pony to jam and it was an event that took virtually everyone — from the Pony staff, to the band on stage that night, Cats on a Smooth Surface, to the 100 or so fans who were there — by surprise.

It happened like this: Around 11:30 that night a few E Street Band members were sighted in the crowd. Cats play almost every Sunday night at the Pony so the crowd at that point consisted primarily of their regular followers. But after their second set the lights dimmed, a shuffling occurred on stage, out of the microphone came the chords to "Light of Day," the lights came on and there, on stage, was Bruce Springsteen, looking, and an abbreviated E Street Band (Roy, Patti, Max and Garry).

Bruce looked relaxed and happy to be on stage. "Light of Day" was a real surprise — the first time Bruce had ever played this song live and his first real public embrace of this tune he wrote for the movie of the same name. It had punch, missing from the Joan Jett version, though problems with his guitar diminished some of the effect. Bruce even stopped the show a couple of times to work on the sound (the band played with Cats' equipment) and despite the fact that he was playing to only a couple of hundred fans (by the end of the evening another 100 fans had rushed in) who hadn't even paid to see him, he was extremely concerned that they get a show.

And a show they got. "Light of Day" was followed by the more familiar "Stand On It," which in turn was followed by a set of "Darlington County," "My Hometown," "Round and Round," "Twist and Shout," "Wooly Bully." "Lucille" and "Cadillac Ranch."

But that set only paved the way for another big surprise. About an hour into the set, a long-haired fellow came running into the club and rushed to the front of the stage. Word was someone had called him up and the prospect of seeing Bruce on stage had been exciting enough to him he rushed down to the Pony. He had a drink in his hand but two songs later when a hand reached out to him, he jumped up on stage. Bruce seemed less than surprised to see Jon Bon Jovi in the Pony and handed Jon the mike.

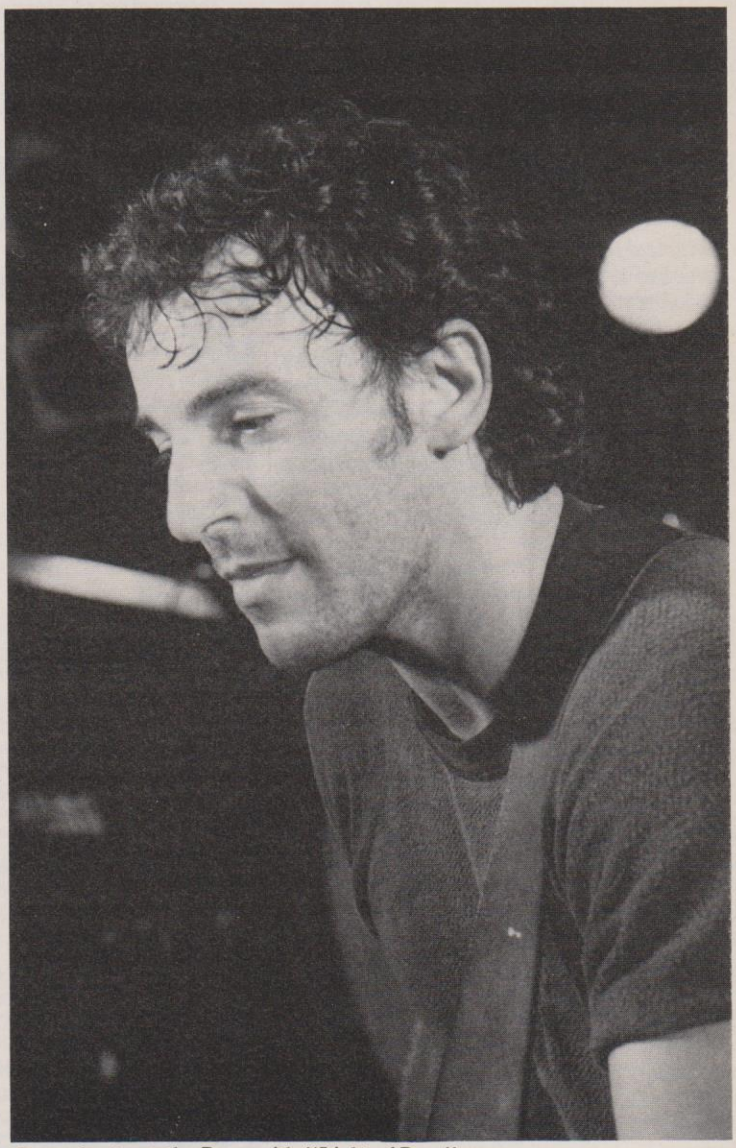
The band cranked into "Kansas City" and the duo performed what has been described as one of the most searing versions of this song ever done. It was a touching event, but rather than representing two superstars jamming their egos together, it represented the complete opposite: Two Jersey boys who started in bars, going back to the bars to show — not to the world but to themselves — that they still had their roots deeply planted. Jon Bon Jovi started on the Jersey Shore in a band called Atlantic City Expressway, a band that did mostly Jukes covers. Back then, he and Springsteen frequently shared stages together during jam sessions on the Shore. Here they met again as superstars.

After "Kansas City," the E Streeters called it quits and headed for the backroom. Bon Jovi was just warming up though, so he pulled the Cats back on stage and sang a couple of songs with them.

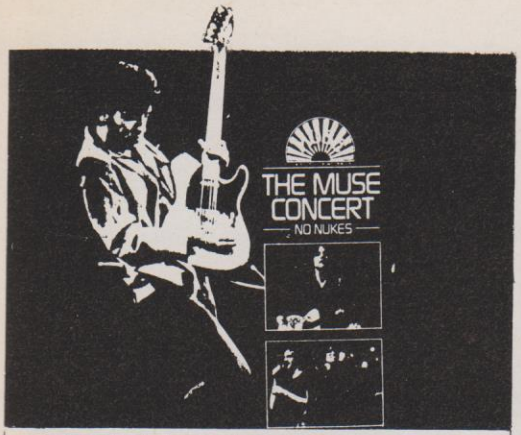
Springsteen looked great, and he seemed more relaxed on stage at the Pony than he had at any one point during the *Born in the USA* tour. He joked with the crowd ("We'd like to thank the Cats for letting us beat up their instruments") and he had fun with his songs, at one point saying "I forgot the words and I don't give a damn."

ALYSE LIEBOWITZ PHOTOS

Bruce Springsteen and Bon Jovi: Together again.



Bruce heats up the Pony with "Light of Day."



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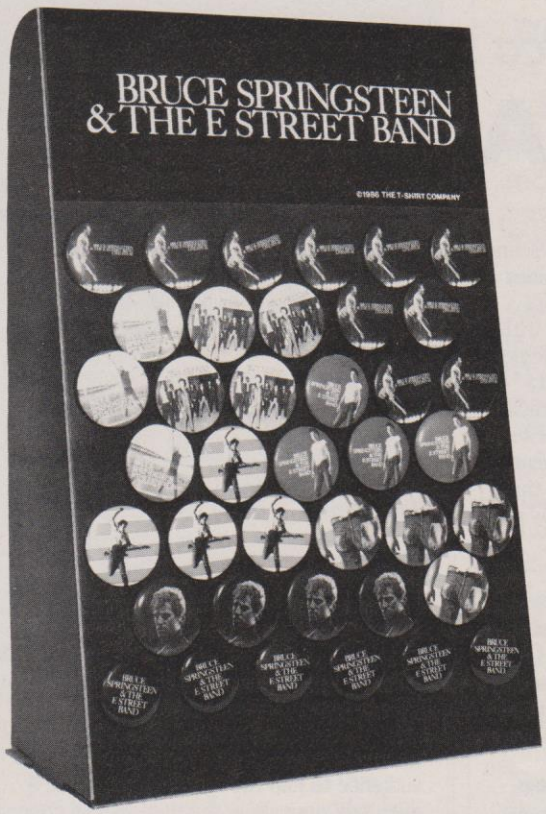

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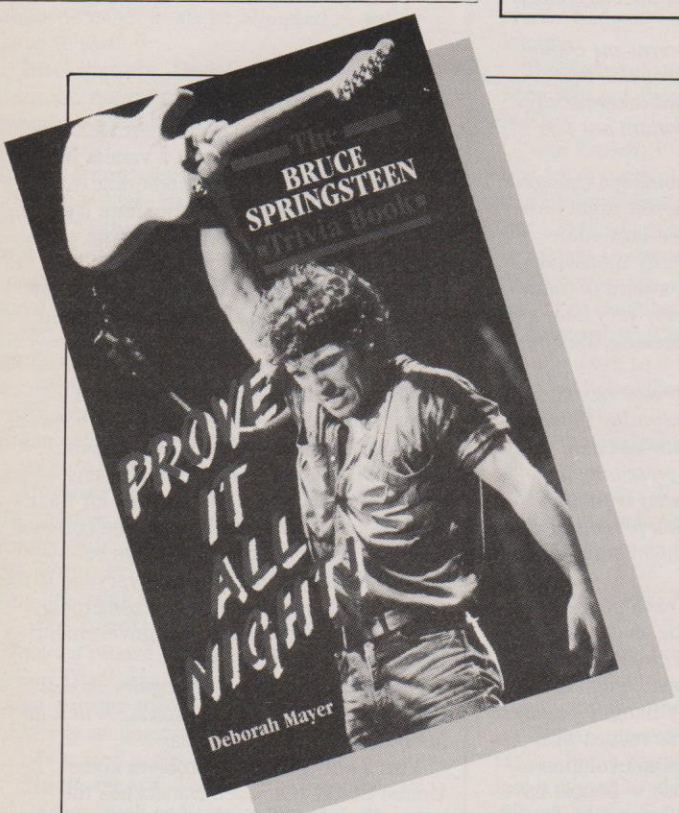

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A voice of America speaks his piece

STEVE VAN ZANDT

Steve Van Zandt's role in the E Street Band and the Asbury Park music scene stretches back for over two decades of rock 'n' roll. To cover Van Zandt's roots we've conducted a two-part interview with Steven. Rather than follow the chronological sequence and cover the early days first, we've chosen to cover Steve's music today first and tackle the early days second. Steve has just released a great new record, *Freedom, No Compromise,* his first in over three years. This interview was conducted by our Italian editor, Marcello Villella, in Los Angeles in early April.

Backstreets: *Last time we spoke, you had just released* Sun City *and you expressed a lot of hope for its message, if not its sales. And I think the impact of that message has been very strong. Paul Simon recently credited you with interesting him in the issue. Were you happy with the response to that record?*

Van Zandt: I'm very, very happy with the record, the video, the full length documentary, and the book. I'm happy with the way it reached people. We accomplished everything we set out to accomplish. Our main goal was to reach our own people — those in the entertainment world. And as far as I know, no major star has played Sun City since the record came out.

We wanted also to increase awareness about the issue and we wanted to give the whole movement a little push. Which finally resulted in what I'll call the "symbolic sanctions" of our government. But as symbolic as they were, they were very significant, because Reagan had said "never." It was important at least to break that wall down.

The other thing that was important was to send a message to the South African people that we care — that even we in America and England care, the two biggest supporters of South Africa.

Backstreets: *Your message, it seems, was that not all Americans believe in the official government policy on South Africa.*

Van Zandt: Exactly. So that was very good. The problem now is that a lot of people think that because these sanctions have gone through, that's the end. Which is, of course, wrong. These symbolic sanctions are only the beginning. Now we have to find a way to keep the issue alive. Hopefully other artists and politicians can help with this.

Backstreets: *So there's still a lot to do. Do you think people will continue to keep their attention on South Africa?*

E Street Alumni

(This is one of a continuing series of profiles of E Street Band alumni. Next: Part two of our conversation with Steve Van Zandt).

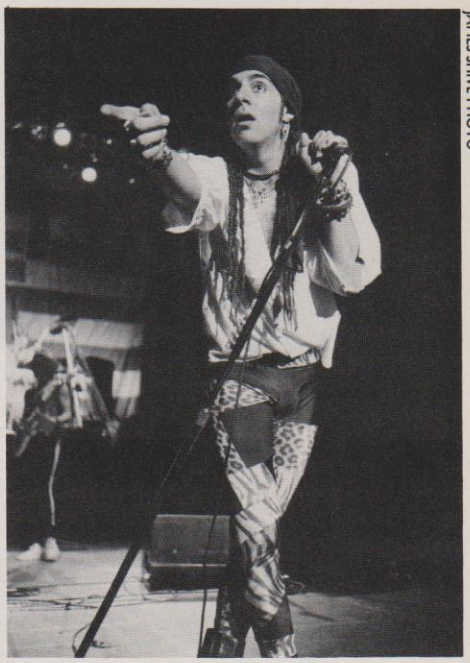
Van Zandt: No. It's difficult. People's attention changes quickly. But when I go on tour it will always be a part of my show. And when Peter Gabriel goes on tour it will be part of his show. Other artists talk about the issues which is good — now it's up to the audience to join the movement. There's even talk now about another special concert in June.

Backstreets: *What concerns me is that some people may have the perception that things have changed there and consequently the issue is not such an important one for them.*

Van Zandt: True, but nothing's changed there — it's just as bad as ever. Right now — nobody knows — but right now somewhere between ten and twenty thousand people are detained. About a third of them are children. Things are very, very bad, and very little of this gets out because they have censored the media.

Backstreets: *On to your new record. It seems to me that you are continuing the strong messages that you started with* Voice of America. *I saw that album presenting an alternative party, and that party is freedom. And with this record, I see you presenting the platform of that party — freedom around the world.*

Van Zandt: I think you have perceived it very well — it is meant to be an extension of *Voice of America,* part of an evolution. There are some similar themes: one being Latin America. The political party thing, I've taken to a more literal place on this record with "No More Parties." This is an evolution of what I've talked about before — people have more loyalty to their party than to the truth. When we elect politicians we should elect them because they are the most educated, not because they belong to the same club your father was in. In America, because of the way people are elected with the economics of politics, we are left with virtually no democracy, just a veneer of democracy. We're not that different from the Soviet Union. We have a little more freedom and we dress it up better but it's the same thing. We elect people by television commercials — who has the money to pay for that? If Abraham Lincoln were around today we couldn't elect him President because he was poor.



JAMES SHIVE PHOTO

"With Voice of America *I had a little more anger — I had been lied to — murder and crimes had gone on in my name and I didn't know it."*

The other thing I intended with this record, was to show the similarities between the three themes — South Africa, Latin America, and Native American Indians — and how similar were the reasons for their oppression. This is the issue of the common ground. That will probably always be my central theme, because I feel everyone is the same and all governments are something else. I don't feel there is any government that represents the people.

Backstreets: *But, back again, do you think this record will be a success? Will it do better than* Voice of America*?*

Van Zandt: I have a problem in the United States that even transcends the lyrics. The music is not so easy to categorize. It's not just white or black or dance or rock. We are still in a very conservative era, but it's better than in 1984. When *Voice of America* came out I was asked

(Continued on next page)

DEBRA L. ROTHENBERG PHOTO

(Continued from previous page)
unbelievable questions, like "why was I writing about politics?" Now it's a little more open. Going towards the '88 election, people are a little more politicized. But I don't know about whether it will be accepted — we'll have to see.

Backstreets: *Despite the power of your message, many people say — with their own reasons — that they don't want any politics in their music.*

Van Zandt: I had a record that we're going to release as a B-side — it's called "Vote." It was written for the 1984 election, and the message was we must vote — we must use this democracy we theoretically have in place. If we don't use it, then we're going to continue to be manipulated. The problem now is the right-wing, the more conservative element — you can use the word fascist if you'd like. They are more organized, just like the left-wing was more organized in the '60s.

Backstreets: *Bruce, of course, joins you on "Native Americans." I think that perhaps finally with "Sun City" you were able to leave the Springsteen references aside. That probably was liberating for you.*

Van Zandt: Actually it was the *Voice of America* record that did that for me. I think "Sun City" was also a help. But *Voice of America* was accepted, I think, as something that was uniquely me, that was not like any other record really.

Backstreets: *I think this record doesn't sound as tough as* Voice of America. *It sounds more melodic I guess.*

Van Zandt: Yes, I'm very conceptually-oriented. I think the production should represent the material and capture the moment emotionally as to how you feel. Maybe it's a little old-fashioned but I want it to sound like I feel. With *Voice of America* I had a little more anger. The anger of my betrayal was my main motivation at that moment — I had been lied to — murder and crimes had gone on in my name and I didn't know it.

Backstreets: *In contrast, the first record,* Men Without Women, *was more about love I think.*

Van Zandt: I also felt on the first record that I had political thought — you had "Lyin' in a Bed of Fire," and "Under the Gun." But I did feel on my first record that it was important to introduce myself and say who I am and what my values are, before I get into what I'm thinking. Even the love songs on that record aren't just about love — there's always more to it than that. But after that I just didn't feel like writing about love anymore.

Backstreets: *So fill me in on your tour plans.*

Van Zandt: We probably won't do a serious everyday tour until December, but we'll probably do some festivals this summer.

Backstreets: *Do you remain among the believers?*

Van Zandt: I think it's an important role for an artist to present ideas. We need to wonder what is the ideal. With each record I try to present one song that shows us some ideals. Some people may call that naive, but I feel we need to show the possibilities. The difficult part is fighting the cynicism within ourselves. It's important to fight that as, in the end, that's all that matters. The day we stop fighting, it's over.

(Next issue: Part two — the roots of the Van Zandt sound.)

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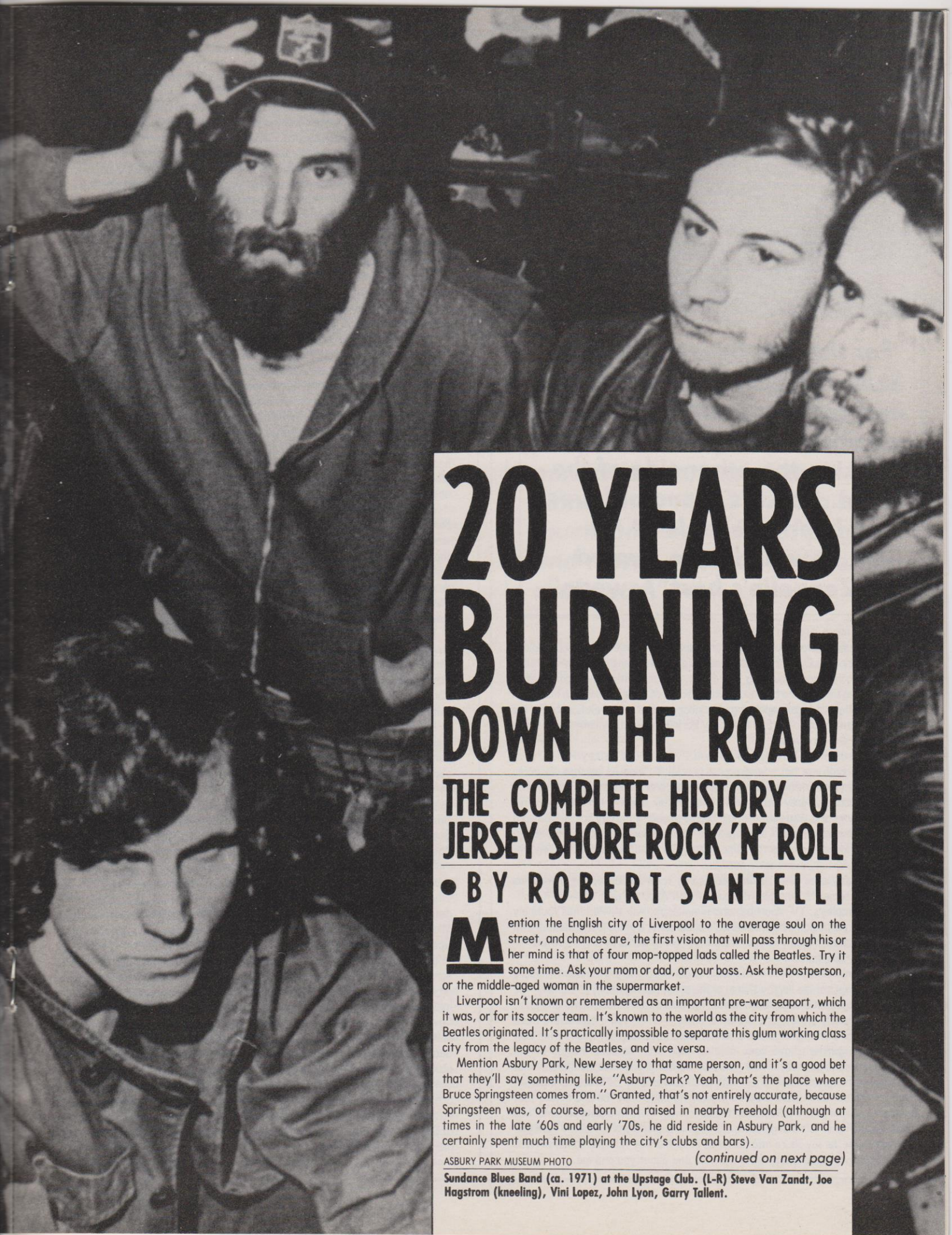

20 YEARS BURNING DOWN THE ROAD!

THE COMPLETE HISTORY OF JERSEY SHORE ROCK 'N' ROLL

• BY ROBERT SANTELLI

Mention the English city of Liverpool to the average soul on the street, and chances are, the first vision that will pass through his or her mind is that of four mop-topped lads called the Beatles. Try it some time. Ask your mom or dad, or your boss. Ask the postperson, or the middle-aged woman in the supermarket.

Liverpool isn't known or remembered as an important pre-war seaport, which it was, or for its soccer team. It's known to the world as the city from which the Beatles originated. It's practically impossible to separate this glum working class city from the legacy of the Beatles, and vice versa.

Mention Asbury Park, New Jersey to that same person, and it's a good bet that they'll say something like, "Asbury Park? Yeah, that's the place where Bruce Springsteen comes from." Granted, that's not entirely accurate, because Springsteen was, of course, born and raised in nearby Freehold (although at times in the late '60s and early '70s, he did reside in Asbury Park, and he certainly spent much time playing the city's clubs and bars).

(continued on next page)

ASBURY PARK MUSEUM PHOTO

Sundance Blues Band (ca. 1971) at the Upstage Club. (L-R) Steve Van Zandt, Joe Hagstrom (kneeling), Vini Lopez, John Lyon, Garry Tallent.

ASBURY PARK MUSEUM PHOTO

The only known shot of Dr. Zoom on stage.

"For the two hours or so that Steel Mill played, Springsteen and company simply overwhelmed each and every one of us on the other side of the stage. Had his brand of blues-rock been available at the time, it would have rivaled Led Zeppelin's best, I swear."

(continued from previous page)

Nonetheless, due to Bruce Springsteen, Asbury Park has earned a secure place in rock history books. The city's rich past as a pre-war seaside resort with once beautiful beaches and a bustling boardwalk, and the nationally reported race riots that tore through the city and devastated its downtown shopping district in 1970 are both, historically speaking, secondary to the city's relationship to the man they call the Boss. The fact is Asbury Park is inextricably linked with Bruce Springsteen, and vice versa.

There are other similarities which make Liverpool and Asbury Park kind of sister cities. Both are cities whose past is brighter than its present. In each, unemployment remains high, decay is dominant, and the landscape can best be painted in shades of grey. True, there is much talk about a renaissance or re-birth of Asbury Park. And over the past couple of years, the city has strived hard to initiate a massive facelift and implement a more positive image. Yet, sadly, Asbury Park largely remains the same Asbury Park that Bruce Springsteen pinpointed so forcefully in his early music.

Interestingly, ever since Springsteen came to prominence, the media has possessed a somewhat morbid fascination with Asbury Park. To many journalists, photographers, TV reporters, and filmmakers, Asbury Park has routinely symbolized a particular slice of America's underbelly, a place just brimming with the kinds of stark, gloomy images from which great works of art, literature — and music — originate.

The idea was always that if you could understand the environment (Asbury Park and the rest of the Jersey Shore) of the artist (Springsteen) — namely, the seaside bars and blue-collar beer joints, the boardwalk amusements and pizza parlors, the lonely streets and broken dreams — then you'd appreciate more fully the artist's art (Springsteen's songs). To a large degree, this is true. Few American songwriters have been able to take such detailed images of the American Dream as well as the tales of hardship and disappointment that accompany them, and inject them with such universality as Bruce Springsteen has. Springsteen took from all around him. He cultivated the characters that hung out in Asbury Park bars and on the boardwalk there into song personalities which symbolized life's struggle. He worked his impressions of Asbury Park and the rest of the Jersey Shore into his lyrics in such a way that the songs weren't about Asbury or Jersey, but about America and about you and me.

"It was natural right from the beginning that when people wanted to learn more about Bruce, that they came to Asbury," said one local. "It's not much to look at, I know, but for rock 'n' roll it's a great place. It's a rock 'n' roll town if there ever was one. And it's really pretty spiritual. I mean, you don't go visiting the town where Jackson Browne came from, do you?"

Actually, the media fascination with Asbury Park began more than a decade ago. It was in 1975, to be more precise. And it started with the biggest of bangs. What longtime Springsteen fan can ever forget that amazing week in September when the cover of both **Time** and **Newsweek** were graced with the face of Bruce Springsteen? After that came the cover story on Bruce in the now defunct, but at the time critically praised magazine, **Crawdaddy**. And there were others. It was part hype and part intrigue, but all of a sudden, Asbury Park was being touted the same way Liverpool was some ten years prior.

"It was really weird," said Southside Johnny in an interview a few years ago. "You had photographers and reporters poking their heads into clubs and looking for God knows what. Nobody ever paid attention to Asbury Park or the musicians who played there and lived there before. Some people never got the hang of it."

The world found out about Bruce Springsteen's roots and about Asbury Park. And in the process some of the more astute observers discovered a music scene that was as vibrant and rich with bands as any other. There was Southside Johnny and the Asbury Jukes. There was Cahoots. There was Lord Gunner, the Shakes, and Cold, Blast, and Steel. They were the local stars in the local clubs. Few of them had ever ventured beyond the Jersey Shore with their guitars and amps. It was strictly a homegrown rock scene. While popular music in the mid-'70s began flirting with disco, and rock was caught with a bad case of the blahs, the music heard in Asbury Park clubs — like the Stone Pony — revolved around rhythm and blues and sixties soul. Outside the scene, such influences were considered dated and passe. But in Asbury Park R&B-based rock was hot and sassy.

A strange thing about the Asbury Park music scene is that though it's located between two dominant music cities — Philadelphia and New York — Asbury Park was never really broadly influenced by either. Although Philly bands would play the south Jersey Shore each summer, and New York radio stations easily reached Asbury Park and were heard on every transistor radio on the beach, there never developed any consistently loyal connection to either city's music scene. Asbury Park never became a satellite of New York or Philadelphia the way the suburban towns around, say, L.A. and San Francisco did in the mid and late '60s.

Thus, the Asbury Park rock scene in the '60s and early '70s was allowed to develop without much outside influence. What influence there was came from within. The large black community in Asbury Park and in neighboring communities like Neptune and Long Branch helped keep soul and R&B in the forefront on the North Jersey Shore. These music forms regularly crossed any race barriers that existed at the time.

Also, blues was big, especially in the late '60s, just like it was in San Francisco and England. It was an easily adaptable style of music, and it lent itself to jamming. Jamming was what Asbury Park's legendary club, the Upstage, was all about. In fact, if any one element was (and still is) most representative of the Jersey Shore music scene in general and Asbury Park's in particular, it's the concept of late night jams and sitting in. It began at house parties, moved to the Upstage in the late '60s and later the Stone Pony as well as a whole slew of other clubs such as the Student Prince, the Fast Lane, Mrs. Jay's, and the High Tide Cafe.

"That's what really made our scene great," explains Big Danny Gallagher, an Upstage regular and local musician. "We swapped ideas, stole licks from each other, and tried to be the best when it was our turn to get onstage. It was definitely a cool scene. It helped make a lot of great players: Brucie, Southside, Miami Steve, Davey Sancious. All of these guys hung out and played the Upstage."

But the Jersey Shore music scene didn't begin at the Upstage. It began in earnest during the height of the British Invasion, like so many other music scenes around the country (It should be noted, however, that Asbury Park had been a musician's hotspot as far back as the Big Band era). With the Beatles, Stones, Dave Clark Five and Kinks inundating the airwaves of America's rock 'n' roll radio stations, and with the media bent on reporting every move of John, Paul, George, and Ringo, it was no surprise that young kids on the Jersey Shore began picking up guitars and drumsticks and putting bands together.

What was surprising was the sheer number of kids who turned to music on account of the Beatles. "There were bands all over the place," remembers Vini Roslin, a member of the popular mid-'60s band, the Motifs, and later a member of Springsteen's Steel Mill. "It seemed like everybody was learning an instrument and forming a group."

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Bruce and the E Streeters heating up the Pony.

JIM SHIVE PHOTO

(continued from previous page)

Right from the very beginning there were some bands which began overshadowing the others. Down around Asbury Park, Sonny and the Starfires ruled. Sonny Kenn, a guitarist influenced by the likes of Link Wray and Lonnie Mack, was the bandleader and frontman. The Starfires' backbeat was kept by a self-taught drummer named Vini Lopez. Out in the Freehold area, it was the Motifs, a band that came closest to turning professional and reaching beyond the Jersey Shore, and the Castiles, which included two respected guitarists, George Theiss and Bruce Springsteen. Up in Red Bank, The Source, led by Steve Van Zandt, was making itself known by placing in local battle of the bands contests and playing high school dances.

To take advantage of the wealth of young rock talent at the Shore in the mid-'60s and the seemingly insatiable appetite of kids there for live rock 'n' roll, a slew of non-alcoholic teen clubs sprouted throughout the area. The Hullabaloo chain of teen clubs was especially popular. Sonny and the Starfires became regulars at the Asbury Park Hullabaloo club. Here is how Sonny Kenn remembers those days:

"We wore gold lame suits and fancy boots, and we had Ampeg and Fender amplifiers. We'd get up there onstage at around 8 pm, and we'd play 55 minutes with a five minute break. Then we'd go back and play again. It was just enough time to have a cigarette and a soda. We played there all summer and gained a tremendous amount of experience. By this time Vini [Lopez] had introduced me to this kid from Garden Grove, Johnny Lyon [later known as Southside Johnny], and he started coming to all our gigs and practice sessions. Whenever we played at Hullabaloo or a school dance or something, he'd go out in the audience to make sure our amps were turned up high enough."

The competition between bands at the Jersey Shore in the mid-'60s was certainly keen, but it was not cut-throat. Instead, there was a subtle, yet strong bond between musicians that later made the Upstage experience such a valuable one for them. Despite the occasional squabble, such camaraderie allowed for the frequent trading of ideas and riffs and enabled musicians and bands to grow more quickly than if they were part of a scene that was less cohesive.

Even though the mid-'60s era saw the rise of a large number of bands at the Shore, few groups played anywhere but the Shore. With teen clubs, high school and CYO dances, and battle of the bands, of which there were many, there were plenty of places to perform locally without having to venture to New York.

One group, the Castiles, had more drive than most. It also had a manager, Tex Vinyard, who took it upon himself to push the group musically and force it to seek brighter horizons. Because of him, the Castiles were one of the few mid-'60s Shore bands to make a record (a self-produced, self-recorded single, "That's What You Get"/"Baby I"). Vinyard also worked the Castiles into a regular set of gigs at New York's legendary club, the Cafe Wha?, where groups like the Blues Project and artists such as Jimi Hendrix and Bill Cosby got their start.

"Tex was a big ego builder," Theiss recently told **Backstreets**. "He would sit there and tell you how the girls were going crazy over you. At 16 or 17, that's just what you wanted to hear. He made sure we were confident."

Confidence. That's the key word. Vinyard instilled a sense of surety in the Castiles, especially Springsteen, that never really left them. Vinyard also exposed the group to a whole new level of rock in New York City that most other Shore bands missed during this era. Such things enabled Springsteen to leave the Castiles when the Jersey Shore music scene was about to enter a new stage in the late '60s and proceeded to form his own bands fueled by his own rock visions.

From this point on, it was Springsteen who set the pace, who broke the most new ground, and, as Theiss says, who acted "as if he already had a plan . . . and knew exactly where he was heading."

Much has been written about the Upstage. "It was really a unique place, the Upstage," said Van Zandt. "I've never ever run across another club like it anywhere else in the world."

"Everybody went there 'cause it was open later than the regular clubs and because between one and five in the morning you could play pretty much whatever you wanted, and if you were good enough, you could choose the guys you wanted to play with," wrote Springsteen in the liner notes for **I Don't Want to Go Home,** the debut album of Southside Johnny and the Asbury Jukes.

"It was like going to school," recalled Sonny Kenn a few years ago. "Upstage, when you think about it, really was a school. Better yet, for those of us who used to play at Hullabaloo and the teen clubs, it was almost a college of sorts."

This is the way I described the Upstage for **The Aquarian Weekly** back in 1981: "The Upstage was actually two clubs in one. Downstairs was set up like a small coffeehouse with round tables dressed up with checkered tablecloths, a kitchen that served sandwiches and desserts, and, of course, coffee, and a small stage where folksingers usually performed. Off to the side was a nude mannequin that hung in a fishnet and that was painted with all sorts of day-glo reds and oranges . . .

"Upstairs at the Upstage was much different. You had to climb a long row of narrow stairs in a corridor where the colors and designs on the walls got crazier and more absurd with each step. But it was at the top of those stairs where the Upstage got its reputation."

The entire Jersey Shore music scene revolved around the Upstage for the two years or so in the late '60s that it was open. Run by Tom and Margaret Potter, it was a meeting place, a proving ground, and a musical laboratory all in one. More groups were formed there, and more groups broke up there than anywhere else.

Musicians at the Upstage were part of a large pecking order. The best — Springsteen, Van Zandt, and other guitar players like Billy Ryan, Ricky DeSarno and Sonny Kenn, drummers such as Vini Lopez and Big Bobby Williams, harp players like Southside Johnny, and keyboard players such as David Sancious — had first dibs on stage time. Other musicians worked their way onstage when they were good enough to play with the first team.

As already noted, much of the music heard at the Upstage was blues. Solos were long and often quite elaborate and were soaked up by a mostly stoned-out audience that stuck around until a saturation point had been reached. Then they'd leave and go home to bed. Most of the musicians, though, stayed until daybreak. Then, as Vini Lopez tells it, "during the summer a lot of us would go to the beach and sleep all day. Come night we'd do it all over again."

The upstage acted as a springboard for what was to follow at the Jersey Shore in the 1970s. No one could ever have deliberately planned a club so crucial to the development of so many musicians. The incredible thing is that it worked. The informality, the competition, Tom Potter's zany, slapstick-like organizational skills, and the madness that never really surfaced long enough to blow the whole thing out of control, all created an atmosphere of intense apprenticeship.

"Some nights there'd be all musicians and no people. And other nights there'd be tons of people and only three or four musicians hangin' around," recalled Lopez. "But sometimes there were a lot of musicians and a lot of people and it was good down there, real good."

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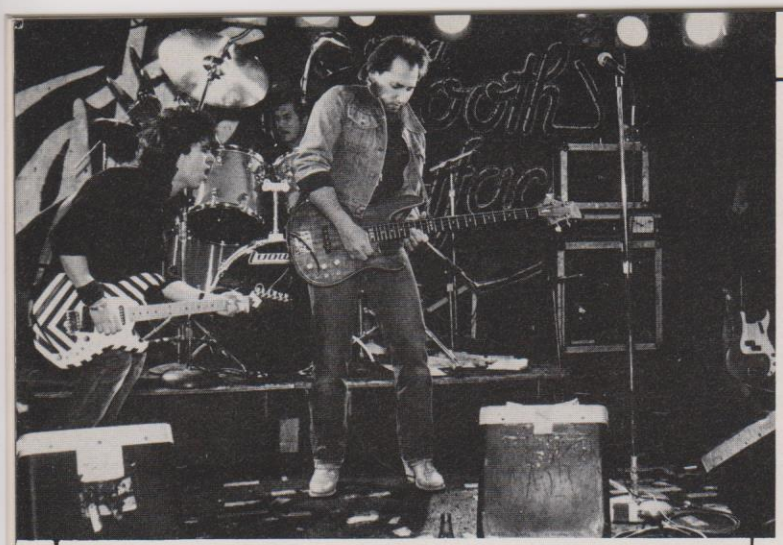

DEBRA ROTHENBERG PHOTO

Cats: Bruce's favorite jamming buddies.

"When record company executives came looking for another Springsteen in the back alleys and beer joints of Asbury, they almost certainly wound up at the Pony where they were introduced to the Asbury Jukes."

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It was during this time that Bill Chinnock's Downtown Tangiers Band gained notoriety and respect as far north as New York, that Maelstrom (Southside on bass and harp, Kenn on guitar, and Ronnie Romano on drums) practically became the house band at the downstairs coffeehouse section of the Upstage, and that Steel Mill, the first of the truly great Shore bands, was born.

Steel Mill's best line-up was: Springsteen on guitar and vocals, Steve Van Zandt on bass, Danny Federici on organ, and Vini Lopez on drums. On a bad night Steel Mill was still the best outfit on the Shore, perhaps in all of Jersey. On a good night, the band was, well, simply amazing.

I remember going to see the band in concert at Ocean County College in Toms River, New Jersey. It was a typically hot and humid night at the shore. I think it was August 1970. The gymnasium was packed with sweaty, anxious souls. The word had spread about Steel Mill. Anticipation filled the air. Even though Springsteen had briefly attended Ocean County College, and Toms River is part of the Jersey Shore, it wasn't part of Steel Mill's true stomping grounds. Many people in the audience that night and only heard about how good the band was supposed to be.

For the two hours or so that Steel Mill played, Springsteen and company simply overwhelmed each and every one of us on the other side of the stage. Had his brand of blues-rock been available on record at the time, or had that concert been somehow made into a live album and rushed to radio stations and record stores, it would have rivaled Led Zeppelin's best, I swear.

People who had seen Steel Mill for the first time walked out of that show as if they had participated in a mystical musical experience. Springsteen's manager, Jon Landau, saw the future of rock 'n' roll four years later in 1974. A lot of us at the Shore saw it that night.

There were other fine bands at the Shore during this time. Southern Conspiracy was one. Sunny Jim was another. Both opened for Steel Mill on a regular basis. It was an era of shared apartments and skimpy meals, and of free, outdoor concerts at local parks and at Monmouth College in West Long Branch when the weather was good.

It was also an era of restlessness. Steel Mill made a trip to California and played the Fillmore West. Afterwards, rock impressario Bill Graham offered the band free recording time, which it refused. Back in Jersey a few months later, Springsteen formed Dr. Zoom and the Sonic Boom, which represented a classic case of musical absurdity and was the result of wild experimentation never before seen at the Shore.

Musicians came and went. Garry Tallent, David Sancious, Southside Johnny and others left Asbury Park and headed to Richmond, Virginia, a town which became a home away from home for Asbury Park players. Others split for California, Colorado and New England. Springsteen's restlessness is well-documented. He broke up Steel Mill. He formed the Bruce Springsteen Band. He broke up the Bruce Springsteen Band. He became a folksinger. He commuted to New York's Greenwich Village and played the clubs there. And then he got a recording contract.

Springsteen's signing with Columbia Records was enough of an event to bring most everyone back to Asbury Park in 1972 and 73. The scene, which had become disjointed and had lost its purpose, was about to be righted.

"Bruce needed a band to make **Greetings from Asbury Park, N.J.** with," recalled Garry Tallent, "So the word went out and people came home." A new version of the Bruce Springsteen Band was formed, the record was made, and the boys hit the road to promote it.

"It was an interesting time," remembers Big Danny Gallagher, who acted as the band's road manager. "We played all these weird places and drove hundreds of miles to do it again the next night. Nobody saw much in the way of money. We practically starved."

Back home musicians caught up in the enthusiasm of one of its own actually making a record and going on tour, formed new bands and hoped to follow in Springsteen's footsteps. One such group was the Blackberry Booze Band.

"The kind of music we played was blues," says David Meyers, the Booze Band's bass player. "Steve [Van Zandt] was in the band and so was Southside. We played the kind of stuff that might have been heard during the Upstage days, but we did it with more polish, I think. We also played a lot of material that no one else had ever heard before. We were a band rather than a bunch of musicians that simply showed up and jammed, although at times, that did happen when friends asked to sit in."

By this time a new club had opened up on Ocean Avenue in Asbury Park called the Stone Pony. Its owners were looking for a house band which would draw locals to the club on a regular basis. Using some of the ideas worked out in the Blackberry Booze Band, Miami Steve Van Zandt and Southside Johnny formed just the group the Pony was searching for, Southside Johnny and the Asbury Jukes.

Van Zandt, who had toured with the Dovells after Steel Mill broke up, and who had always been infatuated with black music, formed the Asbury Jukes around a horn section and a pepper hot rhythm section. Not prepared to take center stage himself, he gave that task to Southside. Armed with a blazing harp and an encyclopedic knowledge of blues and R&B, Johnny sang and moved like his heroes — Jackie Wilson, Otis Redding, Sam Cooke and Ray Charles — and the Pony began to fill up.

When Springsteen and his band came off the road, they found the Stone Pony the place to hang-out. Gradually, the club became the unofficial meeting place of Jersey Shore musicians, especially those with strong links to Asbury Park.

"It filled a gap," says Kevin Kavanaugh, an original member of the Asbury Jukes who still plays keyboards in the band. "When the Upstage closed, there was really no place where you knew you could go on a given night and find plenty of musicians. The Pony became that place."

It was in 1976 that the music scene of the Jersey Shore, particularly in Asbury Park, had matured into one worthy of national attention. Springsteen's **Born to Run,** released the year before, had been critically acclaimed in virtually every nook and cranny of the rock media. The **Time** and **Newsweek** stories had introduced him to mainstream America. All the hype that surrounded Springsteen nearly destroyed his career, but it did wonders for Asbury Park and the Stone Pony.

When record company executives came looking for another Springsteen in the back alleys and beer joints of Asbury, they almost certainly wound up at the Pony where they were introduced to the Asbury Jukes. Springsteen praised the band and helped open important doors at Epic Records. Soon Southside and the Jukes had a record deal. On Memorial Day 1976 they celebrated the release of **I Don't Want to Go Home** with a Stone Pony concert broadcast live on the radio.

David Sancious, who had left the E Street Band, along with drummer Boom Carter, to start a solo career as a jazz-rock fusion artist, also scored a record

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deal. His album, **Forest of Feelings**, although not nearly as commercial popular as **I Don't Want to Go Home**, scored high critical marks nonetheless.

Other Asbury Park-based bands such as the Shakes, Cold, Blast and Steel, Lord Gunner and the Cahoots scrambled to be the next in line. None ever did land a contract, but they came close. All this added up to what many locals consider the heyday of Jersey Shore music. Asbury Park was, in a word, music-rich. It was primarily a rock-R&B blend that one heard echoing out of area clubs, flavored with the sounds of a saxophone and the gritty vocals of a lead singer well-versed in soul and Motown. Black leather jackets, newsboy caps, and earrings were in. Bands like Paul Whistler and the Wheels and the Shots kept the musical momentum strong.

Eventually the scene diversified enough to allow bands such as Kinderhook Creek, with deep-seated ties to country and Southern rock; Salty Dog, the Shore's answer to heavy metal; and Sam the Band, perhaps the area's best Top 40 bar band, to develop large, devoted followings.

One would have thought, though, that with all the musical energy coming out of the Shore and with the large number of bands — and good bands at that — vying for a chance at stardom, that at least one or two other outfits would have signed their names on record contracts.

"You have to take into consideration the 'Springsteen curse,'" says one prominent Shore musician who asked to remain anonymous. "As much as Bruce was good for the local scene, he was also bad for it. Every band that was worthy of a recording contract in the late '70s was branded a Springsteen clone, it seemed. That's why nobody got signed in those years. Record companies heard you were from Asbury Park and right away they shut their doors. The hype was over. A lot of good bands were denied their chance to get a deal because of the whole Springsteen bit. Now don't get me wrong. I ain't saying it was his fault. It just happened that way."

Consider the case of Bill Chinnock. An Upstage veteran and longtime member of the Shore music scene, it was Bill Chinnock's bad luck to be labeled an Asbury Park artist with an R&B-styled sound that closely resembled Springsteen's. Chinnock even looked and sounded like Springsteen at times. But worse, even though he was one of the precious few to sign a recording contract in the late '70s (with Atlantic), what did he call his debut album? **Badlands.**

"I had no idea Bruce had a song with the same name," said Chinnock in an interview last year. "I couldn't help it that I sort of have the same features as he does. And we came from the same roots, so why should my music sound all that different from his?

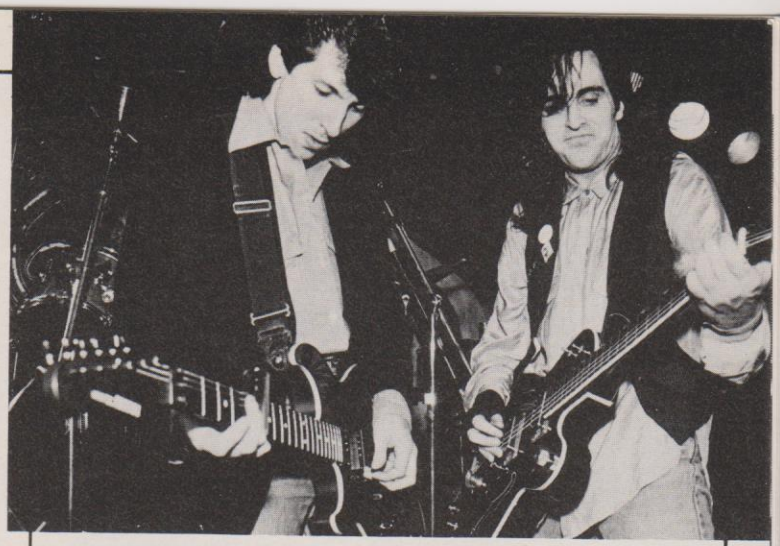
"It was like no matter what I did or where I turned, there was this Bruce-ghost following me. I knew I'd never get the proper attention in Jersey, so I moved to New York, then Maine, then back to Jersey, and finally to Nashville. It was there that I got a record company (CBS Associates) to take another look at my songs. It took a long time and a lot of running."

Gradually, disappointment and frustration began to take a toll in Asbury Park. Bands broke up. Some musicians turned away from music altogether. Disco was hot elsewhere in America, so many club owners sought out DJs or Top 40 dance bands to fill the dancefloors on the Shore. Even the Stone Pony began booking cover bands.

What saved the scene was the opening of a new club in Asbury Park, the Fast Lane. Its booking agent and manager, Jim Giantonio, sought out national acts when no one else would, and hired local bands which played original music to open for them. Almost overnight it became the Shore's premiere club. Not only did acts like Joe Jackson, the Ramones, Robert Gordon and seemingly countless New Wave bands from Britain play the club in the early '80s, but "honorary" shore groups such as Beaver Brown and Norman Nardini and the Tigers developed strong followings.

Giantonio actively encouraged area bands to focus on original music. He was, for example, responsible for pushing a band called The Rest, which included a lead singer named John Bongiovi (later to be known as Jon Bon Jovi), to deal seriously with its image and stage presence as well as its original songs. The result? The Rest became the best on the Shore in the early '80s.

The success of the Fast Lane prompted the Stone Pony to change gears and revert back to its old policy of featuring original music bands. Another club, Big Man's West, owned by E Street band member Clarence Clemons, opened in nearby Red Bank. A whole new generation of Shore bands filled these clubs: Clarence Clemons and the Red Bank Rockers, Sonny Kenn and the Wild Ideas, Hot Romance, Cats on a Smooth Surface, Junior Smoots and the Disturbers. At the Pony E Street Band members were back hanging out, and Springsteen would routinely show up on Sunday nights to sit in with Cats on a Smooth Surface. Suddenly the Shore music scene was back on its feet.



DEBRA ROTHENBERG PHOTO

"The Shore music scene is still something special. Overall, the quality of bands is quite good, and you'll never know just who might jam on any given night. It's a tight scene too, just like it's always been. Maybe that's what makes it so special."

Sidenote: While all this was happening in Asbury Park and Red Bank, a hardcore punk offshoot of the Shore music scene sprouted in nearby Long Beach. The host club was the Brighton Bar. It permitted slamdancing and gave the rowdiest punk bands a place to perform.

"Hardcore at the Shore is just a violent reaction to all the hype that surrounds Asbury Park and the bands that play there," said The Mutha, owner of Long Branch's Mutha Records and a leader of the local punk movement a couple of years ago. "We don't want any part of that crap." Brighton bands openly resented bands which played the Asbury Park/Red Bank circuit and repudiated the R&B roots of the area in grand fashion.

Yet there were ties. John Eddie played the Brighton as much as he played Big Man's West. So did Sonny Kenn. Little Seven was even known to sign in at the Brighton when he was at the Shore. And some very good bands came out of the scene, bands, that with the proper guidance, could have gone much further than they did. One such group was Secret Syde. Another was the Wallbangers.

All this brings us to the present. The Fast Lane is gone as is Big Man's West. The Stone Pony has re-claimed its right to be called the Shore's most prestigious rock club. The Brighton Bar lives on. And there are some new clubs — the Deck House in Asbury Park, Club Malibu in Long Branch, Bar Anticipation in Belmar — that regularly book the best local bands and carry on the tradition of the Jersey Shore music scene.

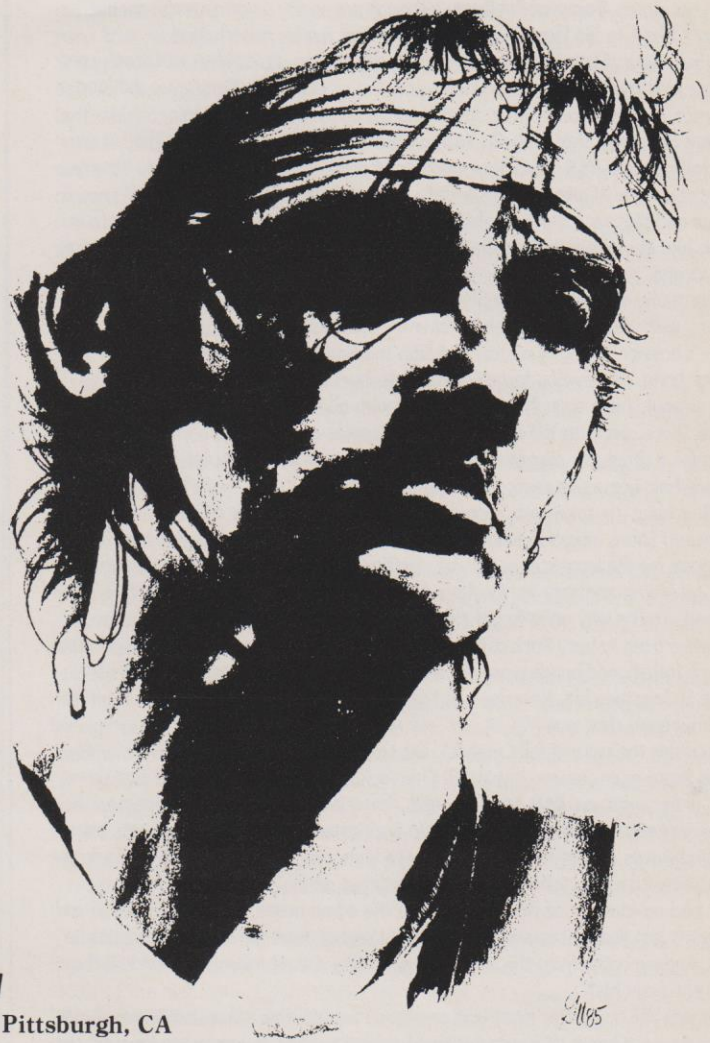
There is yet another generation of artists and bands worth noting, too. John Eddie is at the top of the list. But right behind him is Glen Burtnick, whose second album on A&M Records will be released soon. Then there's the Cruisers and LaBamba and the Hubcaps, two bands with strong links to R&B; the Fairlanes, the Shore's best blues act; and brand new entries like Mike Wells and the Wage, Big Danny and the Boppers, Beyond the Blue, Baby Boom and the World.

"The Shore music scene is still something special," says Stone Pony DJ Lee Mrowicki. "Overall, the quality of bands is quite good, and you'll never know just who might jam on any given night. It's a tight scene, too, just like it's always been. Maybe that's what makes it so special. If you play in a Shore band, I think you feel like you belong to something bigger than the three or four guys in your group. You feel like you're a part of a legacy or a tradition. Few other scenes have that. And I know most of us are pretty proud of it."

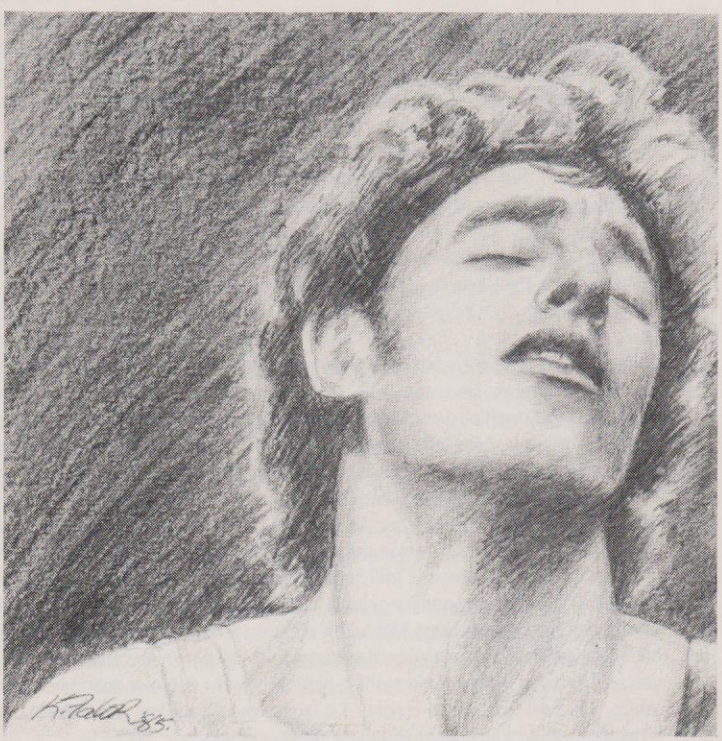
ART CONTEST WINNERS!

Art seems to be a subject that greatly interests our readers: Our recent art contest drew over 200 entries. Submissions ranged from the usual (charcoal pen drawings of Bruce) to the unusual (t-shirts with Bruce images silkscreened on) to the downright weird (pictures of 20-foot Bruce banners). Most of the entrants approached drawing Springsteen with the traditional portraiture concept and found varying degrees of success.

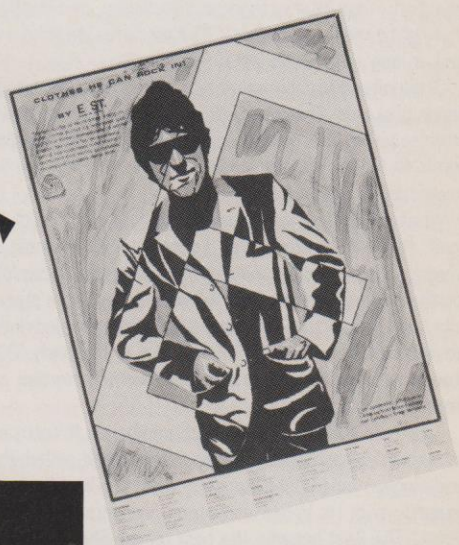
In judging these awards, we most concerned ourselves with creativity and imagination. First prize went to Kevin Garrett for his beautifully drawn portrait — Kevin wins more Boss t-shirts than he could ever want to wear in his life. The entry we were most impressed with overall was probably Jason Martinko's drawing of Bruce. It wasn't exactly realistic, but, then, Jason is only seven years old. Our panel of judges included *Backstreets* Editor Charles R. Cross, Contributing Designer Art Chantry and Associate Editors Mary Schuh and Erik Flannigan. Thanks to all of those who entered.



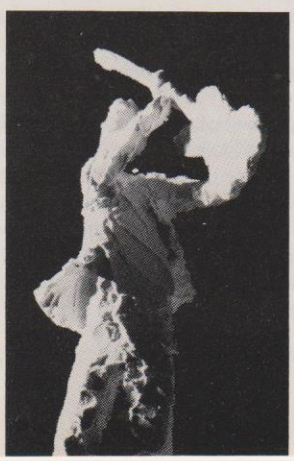
FIRST PRIZE: **Kevin Garrett, Pittsburgh, CA**



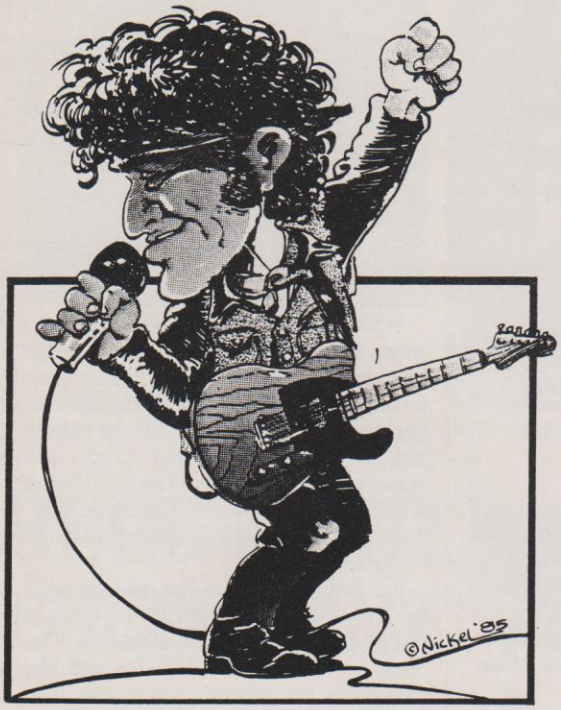
SECOND PRIZE: **Kim Falor, Norwood, MA**



FASHION AWARD: **Jacklyn Moore, Newfield, NJ**



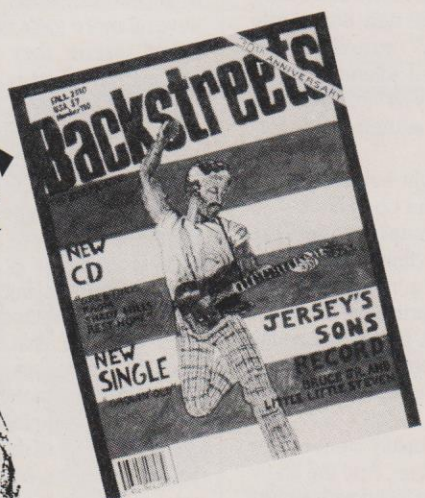
SCULPTURE AWARD: **Brad Stalnaker, Elkins, WV**



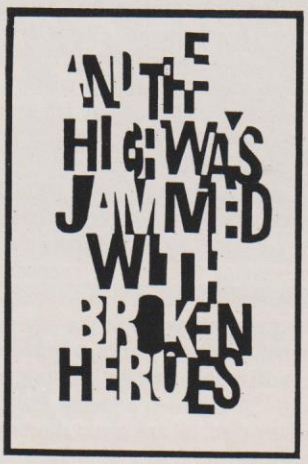
▲ BEST CARICATURE: **Scott Nickel, Los Angeles, CA**

▲ EMBROIDERY AWARD: **Tanya Bradley, Lorain, OH**

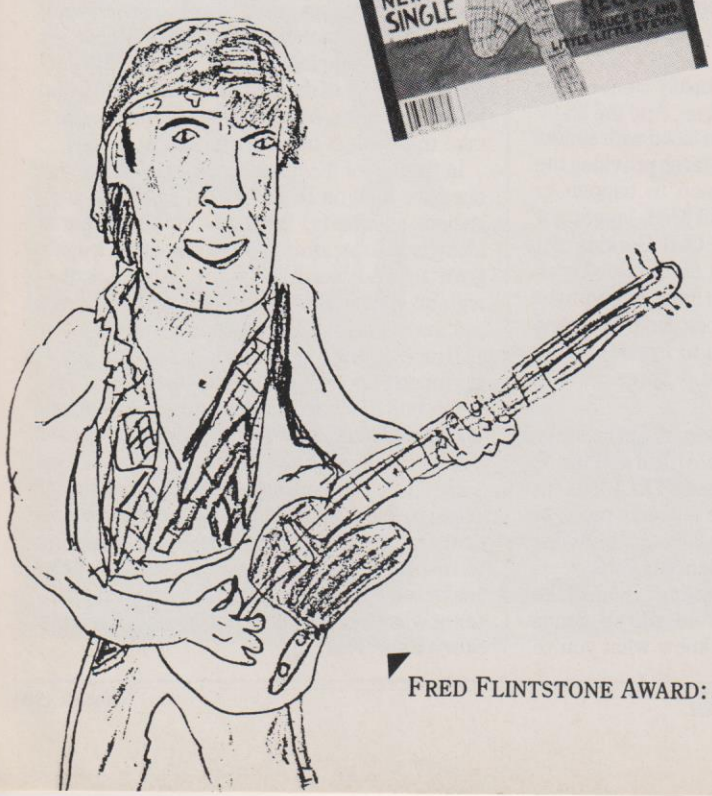
COVER DESIGN: ▶
David Peltz, Evan Derian, Farmington, MI



TYPOGRAPHER AWARD: ▶
Darick Chamberlin, Columbus, OH



▼ MAX HEADROOM AWARD: **Cheryl Pawelski, Milwaukee, WI**



▼ FRED FLINTSTONE AWARD: **Jason Martinko, N. Braddock, PA**

In print

Marsh's Book: Chapter Two of Bruce saga

BY MICHAEL MACCAMBRIDGE

Can it really be three years since that first Monday in June when "rock 'n' roll future" was finally transformed into glorious present?

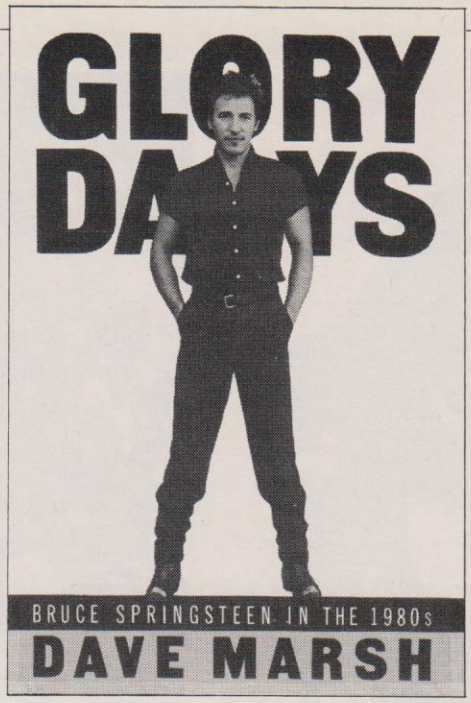
Indeed, it's been that long, and anyone who was a fan of Bruce Springsteen prior to June 4, 1984 (or Oct. 17, 1980, take your pick) can only look at the circuitous road he took to becoming, really, rock's second King, and look back in wonder.

Dave Marsh's *Glory Days: Bruce Springsteen in the 1980s* is an attempt to put that ascension into perspective, and there is much to admire about his effort. Like his earlier Springsteen study, *Born To Run*, this is the kind of intimate portrait with "I-was-there" details that can keep any fan reading all night long (trust me).

For the first time, the European tour of 1981 is examined in close detail (Marsh referred to the electric silence of those shows in an article for *Record* but here he provides specifics). The time-saving method of recording demos at home that led directly to *Nebraska*, the band's frustrated attempts at providing full accompaniment to those songs, and the arduous process of transferring the haunting performances from Springsteen's demo cassette onto a master disc, all are given thorough treatment here too.

But things really get interesting during "Badlands," the chapter about the anguished songwriting period prior to the finish of *Born in the USA*. The rift that eventually developed during that time, between Springsteen and producer Chuck Plotkin, Springsteen and Jon Landau, and Springsteen and the E Street Band, makes the hassle over finishing *Darkness* and *The River* seem almost effortless by comparison. Marsh reveals a turn of events that could eventually have broken up one of America's greatest rock bands. The psychic whiplash of *Nebraska* had left Springsteen, the self-professed "thinkin' fool," with such a dour worldview that, as Marsh writes, "for the first time in his life, he felt wary of being in a band and rocking out."

It's at critical times like this that Jon Landau keeps popping up in this book, for Marsh's book is as much a study of Landau as it is of Springsteen. In *Glory Days*, Marsh delves into the complex relationship of Springsteen and Landau for the first time, into a friendship as fascinating as it is unorthodox, and one that leaves one wondering where Springsteen would be today if Landau hadn't been around. Besides merely being manager/producer/adviser, Marsh reports that Landau "was the first person who had ever realized that Bruce Springsteen had not only an amazing talent but was also extremely intelligent."



It was at the crucial juncture during the *Born in the USA* sessions when Plotkin saw the album turning into *Nebraska II* that Landau counseled Springsteen on the consequences of another acoustic album: "he would have the extremely difficult task of presenting 20 new songs into which the group didn't fit," writes Marsh. "Another round of enforced idleness might break up the group — players as skilled as Roy Bittan weren't going to sit on their hands forever."

Putting things into that light helped Springsteen move back toward "the Loud Noise" of a rock 'n' roll album and eventually sparked the creative fire necessary to finish the album ("Dancing in the Dark" came, reports Marsh, after one of Landau and Springsteen's most forceful conversations ever). But even Landau couldn't have predicted the popularity or sociopolitical resonance that the album would have after its release.

Quite simply, Springsteen boldly went where no other rocker had gone before. And the litany of heroes that had fallen when faced with similar popularity was staggering. Marsh provides the grim body count: "It seemed to happen to everybody: Chuck Berry and Mick Jagger got cynical; Little Richard and Carl Perkins got religion; Jerry Lee Lewis got drunk; Bob Dylan got lost; Elvis got confused; John Lennon got shot." Springsteen's difference could be traced directly back to his reaction to Presley's rise ("the one artist he idolized," notes Marsh) and later fall from grace.

A point in the politicization of Springsteen that Marsh touches, but doesn't dwell on, is the artist's careful avoidance of TELLING his audience what to do. The speech prior to "War" on *Live* shows him walking a very fine line in making his anti-war stance crystal clear, while at the same time not letting his fans take HIS word for anything: "And you're gonna need a lot of information to know what you're gonna want to do. Because in 1985, blind faith in your leaders — or in anything — will get you killed."

Perhaps best documented here (because Marsh and wife Barbara Carr were so closely involved) is Springsteen's decision after the Reagan Farce to get involved with food banks and other community organizations at every stop on the tour. Besides being a move that no one could oppose, it also fulfilled Springsteen's desire to leave something behind at every town and also allowed him to see that he was indeed making a difference.

While Marsh's writing is as compelling as always, this book does have a slapped-together feel about it. One occasionally stumbles upon factual errors (e.g. — the Bridge benefit concert was Oct. 13, not Oct. 8), and some of the writing overlaps, giving more credence to the rumors that Bruce nixed the first draft of the book and that the second go-round was done quickly, so that the May publishing date could be met.

But even if this were the case, why not just push back the book's publication date (it was already several months behind schedule)? Instead, we get repeated quotes and identical assertions that distract the reader from the author's already rambling narrative. The most obvious example of this is the use of Springsteen's paragraph-long quote on "meeting French and German people" on page 20 which is repeated exactly on page 33. There are several more gaffs like this in the book — one would assume they are editing mistakes, but the overall effect is to make the whole book seem slapped together at the last minute.

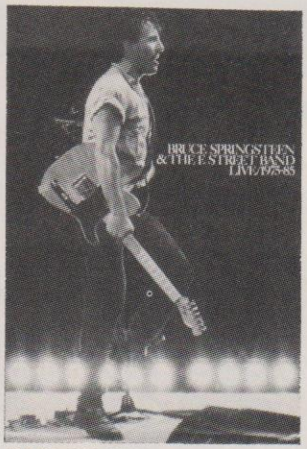
And be forewarned: Though Marsh is at times critical of some of Springsteen's career moves, this is not the ultimate, objective book that will stand as the definitive telling of Bruce Springsteen's story. Marsh is far too closely involved for that — and he admits this in the introduction, saying he approached this book as a "friend" rather than an objective journalist. The fact that his wife is an associate manager for Springsteen, and his own personal ties to Landau, make it impossible for this book to be "the complete story." Some may find these conflicts of interest something of a scam to start with but Marsh, to his credit, doesn't take this project on as such.

In the age of the unauthorized bio, no longer need we look on books of this sort with such ancient standards. What Marsh does here is lovingly tell the story of how one of his friends grew up and faced the world. Marsh writes with an inside perspective only he could have and the result is an intimate portrait of the artist as Bruce Springsteen — as a young man growing up and becoming a middle-aged man. This is the tale of an artists who stressed self-reliance for so long, and, then, during the *Nebraska* years, faced up to the terrible realization that self-reliance and unshakable faith is not always enough. What Marsh does in *Glory Days* is present that conflict without, wisely, attempting to resolve it. The answers, of course, will be answered by the man himself in the next chapter of what is slowly becoming rock's Greatest Story Ever Told.

WP #5: 25"by37" 4 shots. **$8**

NOT PICTURED WP #7: Giant 62"by20" door poster of Live cover. Life-size. **$10**

WP #6: 25"by37" Sexy shot. **$8**



WP #8: 25"by37" Live cover. **$8**

WP #2: 24"by36" Flag shot. **$10**

BRUCE POSTERS!
OFFICIAL "LIVE" POSTERS

We now carry four new official and authorized posters for the "Live" set. Prices are as listed for the US—make sure and add $4 per order for a sturdy mailing tube and for UPS delivery. In Canada, add $6 per order. Overseas, write to reserve—supplies are limited. Satisfaction guaranteed. All posters are mint and in beautiful full color. Send payment to Posters, Backstreet Records, PO Box 51219, Seattle, WA 98115.

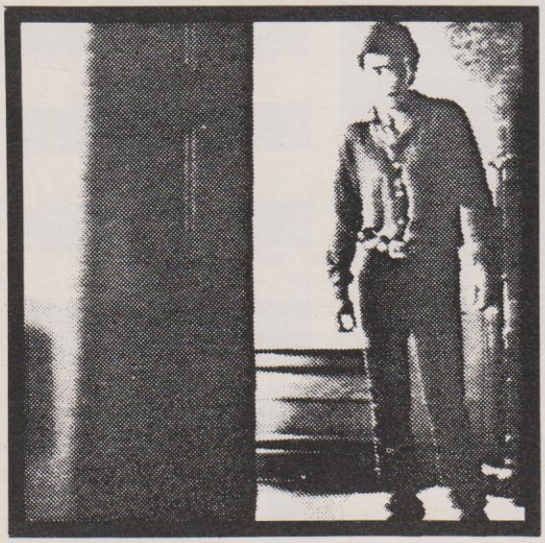
WP #1: 24"by36" Butt shot. **$10**

As Shakespeare say, "Is you or is you not a rocker?"

If you are a Rocker and if you rock to more than just the beat of the Boss, then **The Rocket** Magazine is the one music magazine you'll want to read each and every month. **The Rocket** is a monthly music and entertainment magazine that covers only the best of rock 'n' roll and covers it in a Boss style you don't find in other music mags these days. While **Rolling Stone** becomes a film magazine and **Spin** sticks Duran Duran on the cover, **The Rocket** covers only the best upcoming new music, the hot artists in the indie scene and the great artists from the past who are still great. Recent **Rocket** covers include Robert Cray, the Pretenders, K.D. Lang, the Young Fresh Fellows, 54/40, Grapes of Wrath—all the best in new and roots music.

Edited and designed by many of the same writers that bring you **Backstreets, The Rocket** focuses on up-and-coming acts from the Northwest (which is now one of the musical hotbeds of the nation these days) and from the world. Raved about in such publications as the **Columbia Journalism Review** and **Print, The Rocket** also features unique features written by nationally-acclaimed writers, done in a style that best befits a rock 'n' roll magazine. Though available free in Seattle, **The Rocket** is now available by subscription to music fans nationwide. Twelve monthly issues are only $12 in the US ($17 for first class service and for Canadian subscribers or $32 for overseas airmail subs, US funds only) and your satisfaction is guaranteed or your money back. Send your check or money order to **The Rocket,** 2028 Fifth Avenue, Seattle, WA 98121 and we'll start you off with the latest issue and send you a year's worth of the best indie rock magazine in the US. Because if you're going to stand up and be proud to call yourself a rocker, you'll want to subscribe to the only music magazine in the US for rockers only: **The Rocket.**

The Studio Sessions



MURDER, INC.

By Erik Flannigan

The *Born in the USA* sessions ran from January 1982 until the spring of 1984, and comprise material that could have been three different albums. What is known is that songs such as "Born in the USA," and "Downbound Train" were written and recorded along with the other home demos for *Nebraska*. All the *Nebraska* material was tried with the full band, but for reasons only now becoming clear (see Marsh's *Glory Days*), the electric *Nebraska* was scrapped and Bruce released his first solo album.

One can only speculate that the unheard *Nebraska* demo version of "Born in the USA" would sound much like the version performed at last year's Bridge Concert, and that the unheard electric *Nebraska* songs would be much like the live arrangements done on the *Born in the USA* tour. But Bruce and Jon Landau decided to use the home-recorded demos and the band was idle until late 1982.

After the release of *Nebraska*, Bruce reentered the studio to make the next record with the full E Street Band. It became clear that Bruce was still writing in the *Nebraska* mode, and he was a little leery of regaining that "big rock" sound. The recording continued, and the finished set of songs began shaping into a *Nebraska II* or what has been called *Murder Incorporated*.

The songs that were to be included on that record were hard-edged and urgent. Songs like "(Drop on Down and) Cover Me" would have fit perfectly on *Darkness on the Edge of Town* or as the B-side to "Roulette." "Murder Inc.," the title track, stands as one of the most pointed songs Bruce has ever written. The image it would have conveyed was far removed from the eventual image which became associated with *Born in the USA* — there would have been little room for misinterpretation. However, Landau feared the album as conceived

(continued on next page)

THE BORN IN THE USA SESSIONS

Bruce Springsteen: vocals, guitar, harmonica on -6; Clarence Clemons: sax, percussion, background vocals; Steve Van Zandt: acoustic guitar, mandolin, background vocals; Roy Bittan: piano, synthesizer, background vocals; Danny Federici: organ, glockenspiel, piano on -1; Garry Tallent: bass, background vocals; Max Weinberg; drums. + La Bamba: background vocals on -2 and -3; Ruth Jackson: background vocals on -4.

The Power Station and The Hit Factory, New York City, New York. Early 1982 to spring 1984.

OFFICIAL

- **BOBBY JEAN**
- **BORN IN THE USA** -1
- **COVER ME** -2
- **DANCING IN THE DARK**
- **DARLINGTON COUNTY**
- **DOWNBOUND TRAIN**
- **GLORY DAYS**
- **I'M GOIN' DOWN**
- **JOHNNY BYE BYE**
- **MY HOMETOWN** -4
- **NO SURRENDER** -3
- **PINK CADILLAC**
- **SHUT OUT THE LIGHT**
- **STAND ON IT**
- **WORKING ON THE HIGHWAY**

ALTERNATES

- **BOBBY JEAN**
  Full count-in at beginning. Starts with strange keyboard.
- **BORN IN THE USA**
  Version One: Long instrumental ending. First take.
  Version Two: Slightly longer than the released version. Second take, used on the album. Bruce's "Oh my God no" mixed out.
- **COVER ME**
  At least two different takes: one without the lead guitar part and more sax, another longer take with extended guitar at end.
- **DANCING IN THE DARK**
  Sax solo extended 30 seconds into weird, ethereal synthesizer passage like that on the "Janey, Don't You Lose Heart" outtake.
- **DARLINGTON COUNTY**
  Different beginning and ending. "Our Pa's each own," becomes "Our Daddies each own."
- **DOWNBOUND TRAIN**
  Different arrangement from middle section to end, with more acoustic guitar. Different vocal take with beautiful humming in middle section.
- **GLORY DAYS**
  Version One: With extra verse.
  Version Two: Extra verse, with longer intro and ending.
- **I'M GOIN' DOWN**
  At least two takes with complete endings and different guitar.
- **I'M ON FIRE**
  All takes longer than official version.
  Version One: Two "I'm on Fire" lines sung at the end (three on official version).
  Version Two: Four "I'm on Fire" lines sung at the end. More wails.
- **JANEY, DON'T YOU LOSE HEART**
  Miami Steve on background vocals. Song ends with a 30-40 second instrumental synthesizer part, unlike anything done before it.
- **PINK CADILLAC**
  Different, slightly longer ending.
- **WORKING ON THE HIGHWAY**
  Longer, complete ending. Slight lyric changes.

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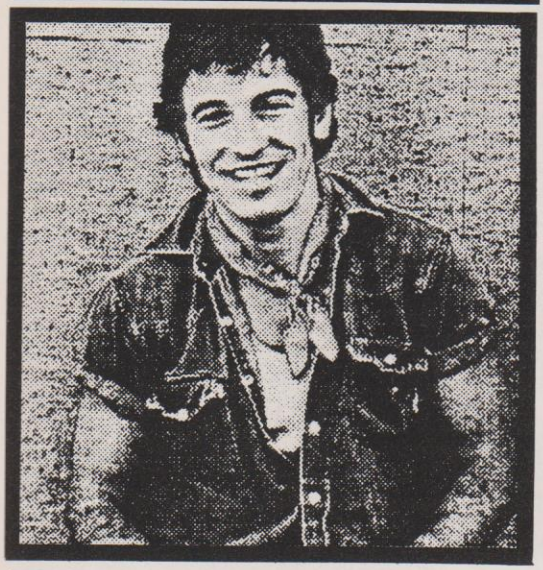
The Studio Sessions



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lacked accessibility, and that releasing two such albums in a row would isolate Bruce and the band. Both points of view were strong, but in the end, Bruce moved to release a different record.

Born in the USA is a jumble of songs taken from different points of the over two year recording sessions. It was Landau's desire for accessibility that led Bruce to write "Dancing in the Dark," and by early 1984, the record had nearly reached final form. *Born in the USA* was still full of viewpoints, themes and ideas, but at the same time it was commercially viable, and all concerned seemed satisfied. "No Surrender" was added just before the album was mastered, completing the record as it was released. The majority of outtakes appear to be from the middle section of the sessions, but they are only a small part of the reported 100 plus songs recorded over the two years.

Also included here are details on the recently uncovered *River* acoustic demos. These sound similar to the *Nebraska* songs, apparently recorded at home on a four-track recorder. The song selection dates them to a recording sometime in 1979. Some of the tracks are very unusual, both musically and lyrically, and probably were never really in consideration for inclusion on *The River*. At the same time, "Chasing Chevrolets" is a passionate story song, not unlike "The River" itself. These songs also provide some insight as to how Bruce actually writes a song, shown by the multiple takes of "Chasing Chevrolets." This material really is a "home" tape, but it, like all other outtakes, does provide a new perspective on the songs we didn't get to buy.

Part Five: Loose Ends . . .

(continued from previous page)

OUTTAKES

- **CYNTHIA**
  Sweet, playful love song, with great double track vocal.
- **(DROP ON DOWN AND) COVER ME**
  Riveting and radical version of what would become "Cover Me." Same basic lyrics, but truly a different song in this form. Musically unique to any other known Bruce song.
- **FOLLOW THAT DREAM**
  Loosely based on Presley's original, with new lyrics and arrangement. Different from the version performed on the *River* tour.
- **FRANKIE**
  Written and performed live in 1976, also recorded for *Darkness on the Edge of Town*.
  Version One: Harmonica solo at end. Longer than Version Two.
  Version Two: Sax solo at end.
- **MURDER, INC.**
  There are four different mixes of this song, with the same vocal.
  Version One: Count in "1,2,3,4." Intro: eight drumbeats then guitar. Guitar solo.
  Version Two: Count in "1,2,1,2,3,4." Intro: eight drumbeats then guitar. Background vocals in first verse. Sax solo.
  Version Three: Count in "2,3,4." Intro: eight drumbeats then guitar. Background vocals in first verse. Sax solo.
  Version Four: Count in "1,2,3,4." Intro: eight piano chords with drumbeats. Sax solo. Fade out.
- **MY LOVE WON'T LET YOU DOWN**
  Relentless and driving rocker, with strong guitar. Two versions, one with pounding drum and vocal beginning, and count-in.
- **NONE BUT THE BRAVE**
  Mid-tempo sax led song with ripping guitar solo.
- **SUGARLAND**
  Song about the plight of a farmer who burns his fields out of frustration and hardship. Performed twice on the *Born in the USA* tour.
- **THIS HARD LAND** -6
  Uptempo, *Nebraska*-styled story song, with superb vocal and harmonica from Bruce.

RIVER ACOUSTIC DEMOS

Homedel, NJ 1979
Bruce Springsteen: acoustic guitar, vocals.

OUTTAKES

- **CHASING CHEVROLETS** (A.K.A. "Chevrolet Deluxe": All takes incomplete).
- Lyrics change from take to take:
  Version One: First verse and chorus, lyrics complete, 1:19.
  Version Two: Different verse and partial chorus, 1:54
  Version Three: Different verse, faster tempo, lyrics incomplete, 1:27.
  Version Four: Higher vocals, 1:52.
  Version Five: Different verse, higher vocals, partial chorus, 1:14.
  Version Six: Most complete take lyrically, slower tempo, still some lyrics hummed, 5:19.
- **EVERYBODY'S LOOKING FOR SOMEBODY:** Uptempo tune with one verse and chorus.
- **I DON'T KNOW:** Starts with strong guitar riff, lyrics incomplete, two verses and chorus.
- **I WANNA START A NEW LIFE:** Similar story to "Seeds" about moving away. Partial lyrics and chorus.
- **HELP UP WITHOUT A GUN:** See *Outtakes*.
- **LOOKING OUT FOR NUMBER ONE:** Complete lyrics about "Mr. Outside." Ending added later.
- **WHITE TOWN:** Quirky reggae feel, complete lyrics, double track vocals and guitars, two lines later used in "Jackson Cage," Mentions "Mr. Outside" as in "Looking Out for Number One." Fades out.
- **YOU GOTTA FIGHT:** Two verses and chorus, most lyrics complete.
- **YOU CAN LOOK (BUT YOU BETTER NOT TOUCH):** Bruce hums lead guitar over acoustic.

In the mail

Address all correspondence to the Editor, Backstreets, *PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons (you people write long letters!). Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in* Backstreets.

Light of Day

Dear Editor:

As I sat in the theater watching the Vietnam War being re-created in "Platoon," I felt I had been misled for many years. Through the movie, those of us too young to remember the Vietnam War were exposed to the severe reality of it all. "Born in the USA" took on a new meaning for me, and I now have a deep appreciation for Bruce's involvement with the Vietnam Veterans. Bruce brings to the surface the plight of those people who have lost their jobs because of "the system," but have not given up; who will never give up. Thanks Bruce for the inspiration.

Trina Hess
Cranberry, PA

Mystery Dance

Dear Editor:

I was disappointed in your article on the *Live* LP. I had hoped you would have cleared up some of the rumors making the rounds, namely: 1) Bruce re-recorded at least a third of the LP; 2) Bruce used a computer to correct every note of his vocals; 3) Some tracks are NOT from the concerts listed on the LP. (So just exactly where ARE they from?)

Some of these things are obvious to those of us with tapes of these concerts. To cite but one example: "Because the Night" is 1:30 longer on the actual tape of that concert, and the guitar solo is completely different. To say the original is a better version than the one included on *Live* is a gross understatement.

I love Bruce as much as anybody, but if this guy is rock's greatest live performer why didn't he put out a REAL live LP? And if much of *Live* is re-recorded and overdubbed, do we have a case of fraud? I dunno. But I'd sure as hell like to know. So what's the scoop?

Wally Choice
Larese, NJ

Growin' Up

Dear Editor:

We're two Italian girls. Our names are Nena and Daniela. Our age is very young. In fact, we're respectively, 23 and 17. We can't speak English very well. So we're going to try to make us understand using a simple language.

You must know that we wished to write this letter since a long time because we're Bruce's fans and we've collected almost all his wonderful songs, one more beautiful than other. Our favorite songs are "I'm on Fire," "The River," "Thunder Road," "Hungry Heart," and "Fire" among others. We just like all his songs, old and new songs.

We live in a suburb of Naples. We belong to the middle, or better, to the low society, although we work and study. We don't take much money because in Italy, even public jobs are payed enough bad. Then we haven't many opportunities to amuse ourselves like somebody else, in this place that offers little fun. Our life is not very exciting, even if we've some hobbies. Among many things we like to dance so we go to a ballet school. We like sports and music, especially rock music.

We have told these things because we think Bruce's story seems like our story. In fact we would like to go away, far from this place. We dream of a promised land, we dream the states. When we listen to him we feel the happiness. Its difficult to describe with words. Bruce gives us a reaction of trust and so we hope that it will be a change in our lives. We become optimist with his example.

We hope that somewhere there is a man as handsome, sexy, rich of enthusiasm and full of joy to live as him. Are there men like him in this world?

We'd like to ask a big favor, if it's possible. Tell Bruce that he's bigger than Sinatra. That we'd like him to come to Naples. We've got a big stadium in our city. Bruce is very sweet, sensible, tender, intelligent, and at the same time a little wild, "macho," just how must be a man. Please give your readers our address so they can write. We beg your pardon for all the grammar errors of this letter. Answer in a short time. Also please tell me where Bruce's mother is from? She's an Italian woman isn't she? Does she come from Southern Italy?

Nina and Daniela Russo,
Via Dom Morosimo 83,
80046 S. Giorgio a Gremano,
Naples, Italy

Who's on first?

Dear Editor:

The article by Danny Martins on "A History of Bruce Boots" contained so many errors I just had to write. Without going into all the details, here are a few facts, at least as I've seen them:

1. The first Springsteen bootleg was "The Jersey Devil" on Hoffman Avenue Records. It was pressed in September of 1975 and fliers telling the fans how they could get it were distributed at the Roxy during Bruce's October shows.

2. The second Springsteen bootleg was "There Ain't Nobody Here From Billboard Tonight," also on Hoffman Avenue Records. It was pressed in November of 1975 and Vicky Vinyl's only input was having "Catch me if you can" scratched into the vinyl on one of the sides and putting up half the money for the initial pressing. She never admired Bruce. She couldn't stand him before he and CBS busted her, so you can imagine how she feels about him today.

3. The third Springsteen bootleg was "Live

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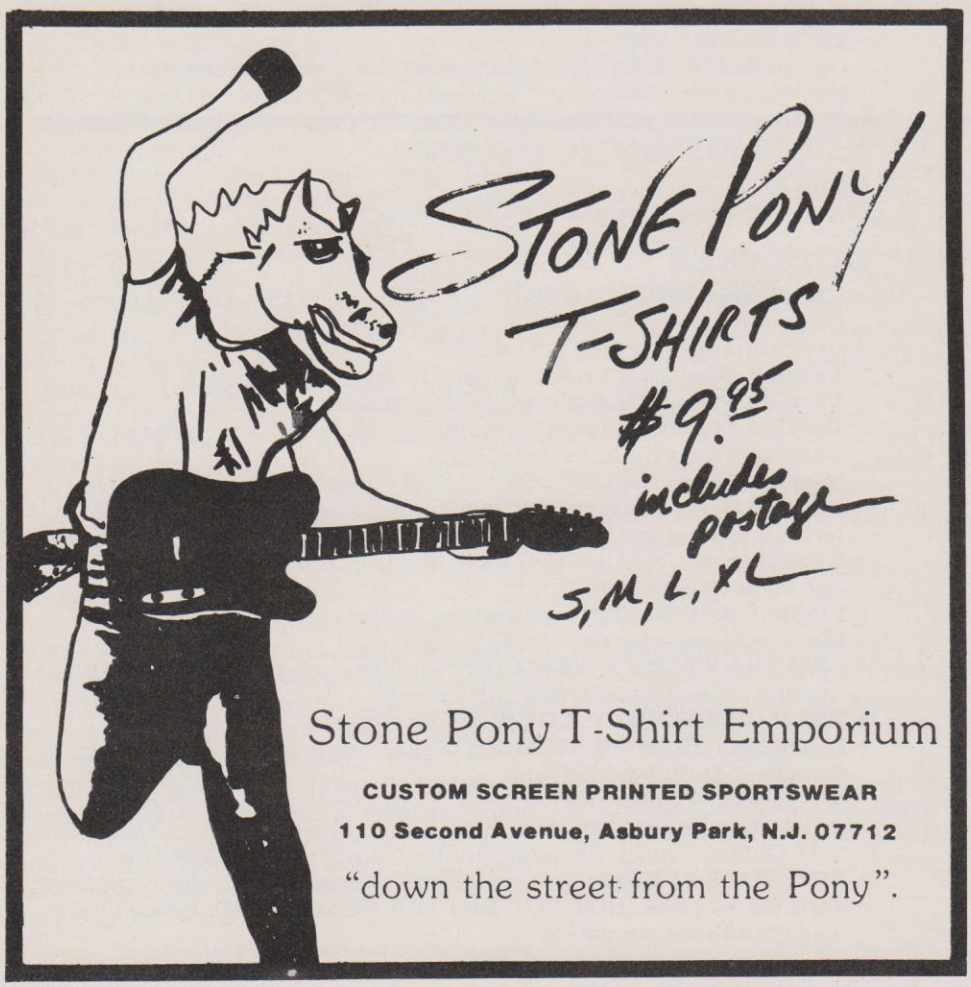

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at the Bottom Line." This was the one with the white cover and not the later release on Coral Records.

4. The fourth Springsteen bootleg was "Hot Coals From The Fiery Furnace," pressed in February of 1976 on Hoffman Avenue Records.

5. The fifth Springsteen bootleg was the Coral Records "Bottom Line" LP.

After that, greed took over and things got fucked up. There may be two or three people in Afghanistan who never took a tape to a pressing plant and had some Springsteen bootlegs made, but that's another story. You'll have to wait 'til the book is out.

Eagle Eye
Trenton, NJ

The Promise

Dear Editor:

I really enjoyed your coverage of *Live* — the vivid descriptions of those magical shows from which each song originated, were just wonderful for a distant fan over here in Australia. But I must admit, the reviews from some of the fans left me with mixed feelings: Exhultation with fellow fans, and shame of others. One so called "fan," had the gall to say he felt betrayed by Bruce! I think if anyone should feel betrayed, it should be Bruce, to realize some fans feel this way. This was a monumental task he undertook, and after all is said and done, he did it just for *us*.

Kathy Fidge,
Redwood Park, Australia

In the Backstreets

Dear Editor:

I noticed you mentioned the backwards photo in the *Creem* special edition on Bruce. While I'll admit that a full page, full color photo of Bruce playing a left-handed "REDNEF" guitar on the inside cover of a mag I paid $4 for did not thrill me, a far worse crime is when backwards pictures are present in a booklet contained in an LP I paid $40 bucks for!

I have the CD version of *Live*, and I counted five photos that I know were printed backwards, the worst being on the first two pages, right behind Bruce's note. Being a drummer, I noticed the position of the cymbals was wrong. If I remember my high school graphic arts lessons, negatives have a shiny side and a dull side. Any photo technician with fingers can tell the difference. Getting the right side up is just a matter of taking the time to do the job right.

I must agree that *Creem's* attitude towards Bruce has always been lousy, but then again, they don't like anyone! Overall, though, I thought the mag was well done, and even if it was rushed to cash in while the man was hot, what's CBS' excuse?

Jeff Clayton
Cherry Hill, NJ

P.S. Okay, I know you're all dying to know. The other backwards photos are: Pg. 12: Hi-Hat on left side; Pg. 26: two shots where the floor tom is on the right; Pg. 27: I was curious as to the make of Dan's accordian. When I held the picture to a mirror, it read "Avanti."

On collecting

Latest boot reviews

BY DANNY MARTINS

It looks as if the bootleggers are finally running a little low on new material to be pressed onto their records. Only a handful of new releases have been issued since last issue and most of those contain the same old shows. The only one of those I've found recommendable is a four LP box set titled "Teenage Werewolf," which contains the fantastic 1978 Cleveland show in excellent quality. This show was broadcast around the country and was released at one time on a boot in very poor quality. If you already have a good tape of this show I don't know if the box — nice but expensive — is worth it. It is a must in some form for all collectors. This show featured maybe the best versions ever of "Mona/She's the One," "Growin' Up," and "Backstreets," plus has "Summertime Blues" and "Raise Your Hand" (which I guess I'd rather hear off CD but it ends the show nice).

The only new boot out containing anything really new is "You Can Look," which conains in fairly good quality the Bridge Benefit concert of a while back with Bruce and a couple members of the band playing an acoustic set. It's great stuff but there are some tapes circulating in better quality. This one is also kind of pricey.

Some songs from *The River* studio outtakes have been released once again, this time on "The River Refineries." Unfortunately I haven't been able to get my hands on a copy yet but from what I've been told it's one of the best boots ever. It supposedly has perfect quality and a fantastic cover, although I'm starting to care very little about packaging and would rather see bootleggers spend more time and money on sound quality instead of sleeves. As you probably know by now these *River* outtakes are some of the greatest Springsteen material, a lot of it better than was released on the album. I'll let you know the verdict on this one next issue. I'm pretty sure it will be favorable.

I often think back to the summer day, eight or nine years ago when I was going through the racks of a downtown record store and came across a copy of "Bruce Springsteen and the E Street Band — Live in the Promised Land" in its original gatefold sleeve. I had never seen a bootleg before and could not understand — being an avid Bruce fan — how there could be an album out I had never heard of. Looking a little further I found a few other unfamiliar Bruce records. After half an hour of indecision I finally decided to fork over $23.99 for the "Live in the Promised Land" and $7.99 for an also brand new original copy of "Fire on the Fingertips." I still own both copies with the original price tags on them. After going home that day and listening to a few cuts off each album I was soon back at the store purchasing all the other Springsteen boots they had in stock plus ordering some more they said they could get.

Needless to say, I became a bootleg junkie and that downtown store continued to support my habit until the F.B.I. raided them about a year later. To this day no store in my city has dared carry bootleg albums so I had to switch to mail order and trips to the east coast to continue my collecting. But how nice it was when I could walk into a store and buy a great boot for seven or eight bucks a disc, which is next to nothing considering what thieves are charging now. Back then fans were making the boots out of their interest for the artist, not for the money. Now it's just some money hungry assholes slapping a nice cover on some poorly recorded material and charging upwards of twenty-five bucks a disc for it. It's not to say that all boots are bad, there are definitely some great ones. But still you have to spend a fortune on them. I guess it's just a matter of supply and demand but still it seems unfair.

Finally some video footage of Bruce in his earlier days has surfaced. Until now the only thing available was a seven-minute promo clip from the 1973 CBS record convention. On that Bruce sings a bit of "Circus Song" to a montage of circus freaks and about half of "Thundercrack." Also around has been some poorly shot silent super 8 footage from a '75 Chicago show but it's next to unwatchable. Someone who's been sitting on about an hour of black and white video of Bruce at Widener College in '75 has finally let some collectors in on it. For the most part the quality is excellent and the sound is as good as you could ask for. Unfortunately whoever was running the camera didn't find the zoom control until the final minutes of the show so there isn't much for close-ups. But it's finally great to see Bruce in his early days that many of us missed. I've been told that sometime in May the B.B.C. will be broadcasting some footage of Bruce at the Hammersmith Odeon in '75. Hopefully CBS will consent to let it be shown here also.

I don't condone the actions of the people who are selling poor quality video at sky high prices. I do feel though that it's a legitimate thing to trade among collectors. There are a couple people selling decent videos at fair prices but like always it's best if you can trade.

Speaking of video, the porn industry has cashed in on Bruce too. The cover of the "Porn in the USA" video features a young lady bare assed against the American flag. The first few minutes feature a lady singing "Porn in the USA." What a rip-off!

Backstreets *in no manner, shape or form endorses these types of materials. Our word of advice to collectors of unauthorized materials is let the buyer beware. If you must buy this junk, stay clear of the real losers.*

Classifieds

PERSONALS

HAPPY ANNIVERSARY BRUCE AND JULIANNE! Hope all your years are filled with love and happiness. Jennifer Brodie, Garden City, NY.

WANTED: WORLDWIDE BRUCE PALS. WRITE: Melody, 1940 Woodbury #4913, Ann Arbor, MI 48104.

BRUCE PENPALS WANTED, ESPECIALLY AMERICAN girls. Baldovino Perseghin, Via Napoli 13, 21010 Cardano Al Campo (VA), Italy.

BRUCE FAN INTERESTED IN PENPALS, ESPECI- ally Americans, Canadians, Australians. Welcome all letters though. Franco Nannini, Via Tridentina 29, C.P. 85, 21010 Cardano Al Campo (VA), Italy.

BRUCE PENPALS WANTED, ESPECIALLY AMERI- cans & Canadians. Rosella Marcolli, Via Varese 16, 21040 Jerago (VA), Italy.

BRUCE PEN PALS WANTED. WRITE AMY MARKER, 708 Mill St. #103, Carbondale, IL 62901.

CHARMAINE WANTS TO MEET BRUCE TRAMPS from all over. 1907 S. 10th St., Philadelphia, PA 19148. (215) 468-6651.

WANTED

WANTED: ONE GOOD COPY OF LP "ALAN FREED'S Memory Lane" (Roulette, 1962). Write: Shawn, 2540 Ashford St., Philadelphia, PA 19153.

WANTED: BACKSTREETS BACKISSUES #1, #2, & #11. Send price list to: Brent D. Albrecht, 1785 W. Hotchkiss, Freeland, MI 48623-9312.

PLEASE HELP ME TO GET MY BRUCE COLLECTION started! Write to: Danielle Zielinski, 15 Locke Rd., Waban, MA 02168.

LIVE BRUCE. HAVE OVER 500 SHOWS. LOOKING TO trade with Bruce collectors from all over the world. Joe Crawford, 1715 Northfield Ave., Pittsburgh, PA 15204.

WANTED: A GOOD COPY (NEW OR USED) OF "ELVIS Today" LP (RCA, 1975). Write: Shawn, 2540 Ashford Street, Philadelphia, PA 19153.

SPRINGSTEEN TAPES AND STUFF FOR TRADE. Send your list for mine. Shimizu, 530 N. Eau Claire #207, Madison, WI 53705.

BRUCE TAPES, AUDIO/VIDEO. YOUR LIST GETS mine. Bob Stokes, 8111 Handley Ave., Los Angeles, CA 90045.

TRADE MAGAZINES, TAPES, 45'S. SEND LIST AND details to: Frank Kiefer, 12 Rue Jules Guesde, 92120 Montrouge, France.

WANTED: SPRINGSTEEN TAPES TO BUY/TRADE. Fred, 14 Hadwen Lane, Worcester, MA 01602.

JERM NEEDS MORE LIVE TAPES, OUTTAKES, BEER and girls. 1009 Bent Rd., Media, PA 19063.

WANTED TO BUY: WILL PAY TOP PRICE FOR issues #1 and #2 of Backstreets in good to excellent condition. Please quote price requested! Foreign collectors — you can also write to me. Kimmo Penttala, Skarpnabbuagen 5, 68630 Jakobstad, Finland.

WANTED: ONE GOOD COPY OF ELVIS PRESLEY'S "Spinout" soundtrack LP (RCA, 1966). Write: Shawn, 2540 Ashford Street, Philadelphia, PA 19513.

WANTED: JULY 1, 1978 BRUCE AT BERKELEY Community Theater. I was there, would like tape of show. Will trade for like tape of Bruce "Born in USA" tour (CA). Randy Houser, 4072 E. Clinton, Fresno, CA 93703. (209) 485-9506.

WANTED: ANYTHING AND EVERYTHING ON NILS Lofgren. Promo items, imports, photos, etc. Thanks. Write: NHL, PO Box 571, Madison, NJ 07940.

BRUCE LIVE AUDIO/VIDEO TAPES TO TRADE. SEND your list to: Judy Anderson, 3637 N.E. 10th Ct., Renton, WA 98056.

WANTED: TIME AND NEWSWEEK BRUCE COVERS. Write: PO Box 478, Pinconning, MI 48650.

SPRINGSTEEN FAN WANTS CONTACT WITH OTHER people all over the world. Many tapes and videos for trade. Bruce, Steven, Clarence, Southside, Steel Mill, Bonds. . . . Your list gets mine. Write to: George, PO Box 271, A-1091, Vienna, Austria.

FOR SALE

"OUR REASON TO BELIEVE": NEW BRUCE SPRING- steen book. Over 80 photos. Unique stories. 8"x10" softcover. Carole Tuszynski, PO Box 1372, Huntington, NY 11743. $14 plus $2 postage/Overseas $6 postage.

MASSIVE BRUCE COLLECTION UP FOR AUCTION. Please send SASE for list to Kimberly Gillespie, 949 Colony Drive, Erie, PA 16505.

BRUCE RARITIES, RECORDS, 45'S. TRADE TAPES. Mats Eriksson, Hasselstigen 20, 15130 Sodertalje, Sweden.

GREAT SPRINGSTEEN AUCTION FROM COLLECTOR and ex-CBS Records employee. Send long SASE or 2 IRC's (overseas). Pete Howard, PO Box 3043, Santa Monica, CA 90403.

Rates

CLASSIFIED RATES: RATES ARE $1 A WORD for each word with 10 words or $10 minimum for all commercial ads, trades, wants, for sales, or tapes. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents per words, ten words minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Backstreets assumes no responsibility for any advertisements in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115. Thanks.

SPRINGSTEEN FANS — "GREETINGS FROM Asbury Park, NJ" is the hottest book to touch base with Bruce and Asbury Park, NJ. Autographed by the author. $27 postage paid. Greetings Publications, PO Box 107, Asbury Park, NJ 07712.

BOSS PINS

PINK CADILLAC PIN!

The original, the classic, the finest Pink Cadillac pin in the world, available exclusively through us. Four colors, pinstriped in gold in hard enamel. Finest materials. An essential item.

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Great new yellow '57 Chevy pin! Four colors. Probably the nicest car pin we've seen. Whitewalls, gold pinstrips and more. Soon to become a classic! The same color and shape as a famous rock star's first car!

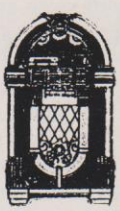
SNEAKERS PIN!

You've seen classic sneakers like this before, now available in a hard enamel pin—guaranteed the best reproduction of these sneakers you've seen or your money back! Classic black with white, gold striping.

Backstreets
THE BOSS MAGAZINE

BACKSTREETS PIN!

New Design in great hard enamel—a must for any Backstreets subscriber. Purple enamel center, gold pinstriping. Perfect size for your lapel! Reads "The Boss Magazine." Be the first on your block!



JUKEBOX PIN!

Brand new style—one of the most beautiful pins you'll ever see. This is an accurate reproduction of a Wurlitzer 1015, considered the classic model of the '50s jukebox (the one with bubbles running up the side). Pin is greatly detailed with more than four colors used, all with gold plating. A must.

All pins are **$5 each** or **$16 for four.** Specify pin style. All designs also available as keychains for **$6 each. Add 50 cents** per order shipping in the US and Canada; $1 overseas. We guarantee these are the finest pins in the world or your money back!

Backstreet Records Pins, PO Box 51219, Seattle, WA 98115.

FOR SALE

BACKSTREETS HAS COME ACROSS TWO COPIES OF A real rarity — the original "Blinded by the Light" picture sleeve. This is one of the most highly sought after of all Springsteen collectables. These are guaranteed authentic, mint condition sleeves (no record) and two of perhaps 100 in existence. The minimum bid is $75 a piece and all bids must be received by Aug. 31. Send bids to Blinded, c/o Backstreet Records, PO Box 51219, Seattle, WA 98115.

FLYPAPER IS THE NEWSLETTER OF THE RICHARD Thompson fan club . . . and more! We provide news and information on Richard Thompson, Linda Thompson, the Albion Band, Fairport Convention, John Martyn, and other related artists. A four-issue subscription costs $8 (USA/Canada)/$10 (overseas) (US funds only). Make checks payable to Frank Kornelussen, and send to Flypaper, J.A.F. Box 7095, New York, NY 10116, USA.

PHOTOS: 10,000 OLD/NEW STARS. BRUCE 1972- on. Onstage/offstage. Color. Sample $2: SASE: Barr, Box 610, Wauna, WA 98395.

RARE IMPORTED MUSIC CHEAP! JAPANESE CD'S "River," videos "Rocky Horror." Tony Novicke, 398 Smith St., Vineland, NJ 08360-7402. (609) 825-2770.

SPRINGSTEEN POSTER COLLECTION FOR SALE. All promos available from 75-85. Send SASE: David Denenberg, 607 Wayfield Rd., Wynnewood PA 19096.

11x14 BOOKLET OF 100, 11x14B/W ONSTAGE Eastern '72-85 unpublished Bruce closeups, $29. 41 more poses, $12 (original 11x14 glossies of all: 5/$20, 50/$169, 100/$299). Color 3x5's SALE: 24/$12, 48/$19. Old tour shirts, passes, buttons: List. SASE: Barr, Box 610, Wauna, WA 98395.

ASBURY PARK BEACH SAND FOR YOUR SPRING- steen collectibles? Send SASE for info: Wendy Baber, 137 Heckel Street, Belleville, NJ 07109.

NEW SPRINGSTEEN FANZINE: "THE RIVER." 3850 Thistledown, Florissant, MO 63033. $1 sample, $12 subscription.

BRUCE 1/21/87 LIVE COLOR ORIGINALS! 5 CLOSE- ups. 8"x10" set — $35, 3"x5" set — $12.50. Barr, Box 610, Wauna, WA 98395.

BUMPER STICKERS! "I'D RATHER BE BRUCE-ING." B&W, sneaker logo, $1 each. Cash or check for "cash" to: Just Bruce, PO Box 27, Brooklyn, NY 11229.

BRUCE, NILS, JOHN EDDIE & MANY OTHERS. Send SASE: CFNY, Box 911, Attention BRKBK7, NYC, NY 10008.

COLLECTOR'S ITEM BRUCE SPRINGSTEEN SATIN jackets. Very limited editions, Born to Run, Born in the USA, or E Street Band. High quality satin and hand-stitched with half-inch high script lettering. Price is only $54.95, US, certified check, shipping included. We'll throw in a free six-foot exclusive Bruce poster (value $11.95) with every order. For $20 extra we can personalize your jacket to your request. 30-day money back guarantee. Send size, check and style, to Stars on Broadway, PO Box 891 Station F, Toronto, Canada M4Y 2N9.

SPRINGSTEEN PRIVATE COLLECTION. MANY RARE items. Write: Ed Kosinski, 2209 Stateline, Richmond, IL 60071.

FIVE ALBUM JACKETS INDIVIDUALLY DESIGNED for your "Live" 5-album set. Make your collection easier to use and more convenient to store. Complete set $6 (includes postage and handling). Send check or money order to: The Covers, PO Box 9073, Dallas, TX 75209.

BRUCE IN IRELAND: A SET OF 10, COLOR 6"x4" Photos from the Slane concert on July 1, 1985. Send $10 or write for details: John Hume, 14 Liscoole Park, Newtownabbey, Co. Antrim, Northern Ireland, BT36 6EL.

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HOT 99 Summer 87

THIS TIME / LAST TIME / TIMES ON CHART

EVERTHING ON THIS LIST GUARANTEED 99 33/100 COOL→ MAIL TO JOHNNY 99 P.O.BOX 51225 SEATTLE 98115

XEROX

1	1	5	B. SPRINGSTEEN	2/1	-	1	The "BORN TO RUN" VIDEO	6/1	5/6	2	GODZILLA		
2	-	1	"Light of day" THE SONG! BY BRUCE	3/3	3/7	2	PLATOON William DEFOE	6/8	-	1	ATTENTION! K-MART SHOPPERS		
3	-	1	DARKNESS ON THE EDGE OF TOWN	2/6	-	1	DONALD DUCK / ORANGE JUICE	6/7	-	1	"... DOWNTOWN BOYS		
4	4	5	LITTLE STEVIE VAN ZANDT!	3/7	-	1	"MONA / SHE'S THE ONE"	7/0	7/4	2	PEE WEE'S PLAYHOUSE		
5	5	5	SOUTHSIDE JOHNNY	3/3	3/4	2	9/23/49 BRUCE'S BIRTHDAY	7/1	5/3	2	LEVIS 501'S		
6	6	5	Murder Inc.	3/9	-	1	TIM'S CAJUN SPICE POTATO CHIPS	7/2	-	1	PEZ CANDY WITH DISPENSER		
7	10	2	THE 1978 TOUR	4/0	-	1	RICHIE VALENS!	7/3	5/2	4	MICHIGAN AVE.		
8	-	1	MARCIA BRADY	4/1	6/2	4	PATTI SMITH	7/4	-	1	SOUND TRACK RECORDINGS		
9	-	1	U2'S "OCTOBER"	4/2	-	1	NUTTY BUDDYS	7/5	6/5	2	Warren Zevon		
10	7	3	BACKSTREETS magazine	4/3	-	1	SOFTBALL WHEN DRUNK	7/6	-	1	Cherry 7UP		
11	11	2	Roulette	4/4	-	1	BIG JOE TURNER	7/7	5/9	2	TANQUERAY GIN		
12	-	1	Rocky the Squirrel	4/5	3/5	3	Liberace (R.I.P.)	7/8	-	1	WESTIN HOTELS		
13	12	4	French Kissing	4/6	4	+	"BAD" MEXICAN FOOD	7/9	-	1	"For You" LIVE		
14	-	1	PLAY GROUND 119 BASKETBALL	4/7	5/1	4	"Janey don't U lose	8/0	-	1	NO BANDANAS ALLOWED		
15	6/7	3	"PROVE IT ALL NIGHT"	4/8	-	1	HUSKER DU THE BAND	8/1	-	1	THE MARX BROS		
16	-	1	CONDOMS SKIN TYPE	4/9	-	1	69 Chevelle 396 SS	8/2	15	2	7-11 Slurpee		
17	2/2	5	MAX WEINBERG	5/0	7/4	2	MASSAGE	8/3	-	1	LONE JUSTICE		
18	4/7	5	TACOMA WA.	5/1	-	1	The FOX Theatre	8/4	-	1	ARKADELPHIA A.K.		
19	-	5	TECATE BEER	5/2	7/3	2	ZIPPY the PINHEAD	8/5	3/6	3	BIG DUMB GOLDEN LABS		
20	4/5	2	"LOOSE ENDS"	5/3	-	1	Rattle Snake Speedway	8/6	-	1	RUSSEL JOHNSON PROFESSOR ON GILLIGAN'S ISLE		
21	-	1	BAD ELVIS MOVIES	5/4	5/8	3	VANCOUVER B.C.	8/7	7/3	2	WORLD CLASS CHILI		
22	-	1	TRIXI NORTON	5/5	5/5	2	NORTH BY NORTHWEST	8/8	-	1	THE WATERBOYS		
23	16	3	ROACH MOTELS!	5/6	-	1	THE LAM BOURGHINI	8/9	-	1	MADISON WI.		
24	-	1	Marshall Crenshaw	5/7	-	1	THE BOSS HOTLINE	9/0	6/7	2	MOUNTAIN BIKES		
25	7/6	2	VICTORIA SECRETS I CAN'T BELIEVE IT'S LEGAL	5/5	-	1	GARLIC!	9/1	-	1	Aline Kominsky Crumb		
26	3/5	5	"BE TRUE"	5/9	5/3	2	Dr. H.S. Thomspson	9/2	-	1	Old Martin GUITARS		
27	-	1	TALK RADIO	6/0	-	1	C.D. SINGLES	9/3	-	1	DAVID NIVEN		
28	-	1	The Watchmen	6/1	-	1	MAXELL UDXL IIs	9/4	-	1	Bar-B-Que CHICKEN WINGS		
29	32	4	N.Y. VIRGINS	6/2	-	1	HOHNER HARMONICAS	9/5	-	1	PRACTE, PRACTICE PRACTICE		
30	34	2	LOVE & SEX & HOPE & DREAMS	6/3	-	1	KEITH MOON	9/6	-	1	SOCCER		
31	31	4	JOHN EDDIE	6/4	-	1	Mr. ED	9/7	7/6	2	T.V. EVANGELISTS		
32	-	1	MISS JANE HATHAWAY	6/5	8/1	2	PET SOUNDS	9/8	9/8		MATT MICHAEL DOUGAN		
33	14	2	CONVERSE HI-TOPS	6/6	-	1	The GRADUATE	8/9	1/5	5	KRAFT MACARONI & CHEESE		

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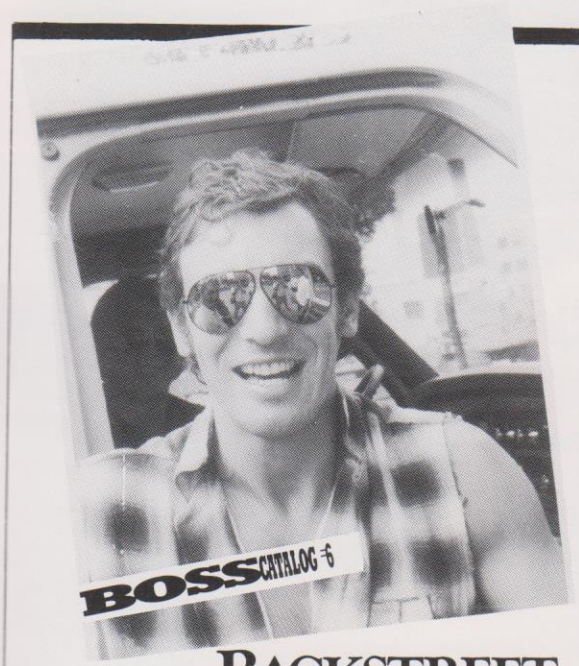
NAME _____

WAIST SIZE _____

PREFFERED BEER _____

1 2 3 4 5 6 7 8 9



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That's what Bruce fans are saying about our Super Boss Catalogs. We publish our catalogs at least quarterly and we guarantee you that we carry the largest and best selection of Bruce Springsteen and related artist titles offered anywhere in the world! And as our customers can attest to, we offer incredibly speedy service, unmatched by other mail-order firms. We only carry authorized and official merchandise too so you can buy with the assurance that you're buying quality goods.

Our latest catalog lists over 30 different Springsteen books, and hundreds of 45s, 12 inchers and albums. We also run frequent one-of-a-kind auctions featuring some of the rarest Bruce collectibles in the world.

So if you're a collector of Bruce Springsteen or related-artist records and goods, this is the one catalog you won't want to be without. To get on our mailing list all you need to do is send $5 in the US and Canada ($8 overseas) to Catalog Requests, Backstreet Records. PO Box 51219, Seattle, WA 98115 and we'll put you on the list for a year. Or if you'd simply like to check out the latest catalog without getting on the computer list simply send $2 ($3 overseas) to Catalog Requests and we'll rush you the latest issue. We guarantee you'll find our catalogs and our service top-rate. What else would you expect from the World's Greatest Catalog?

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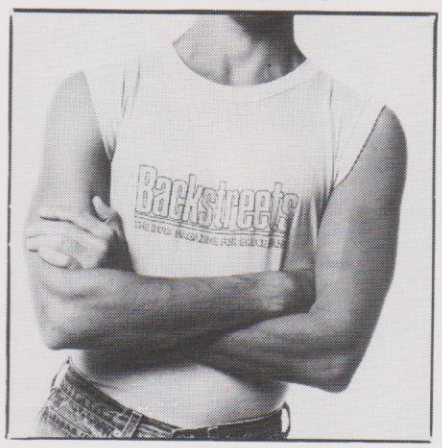
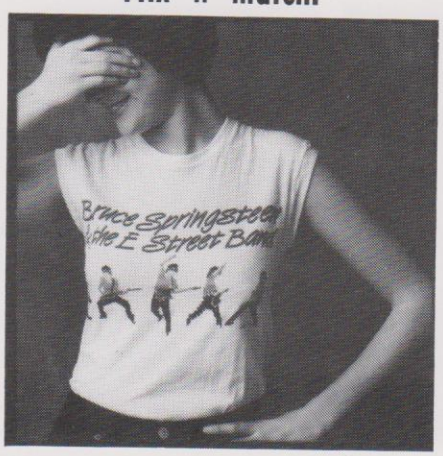
"Limited time offer!"



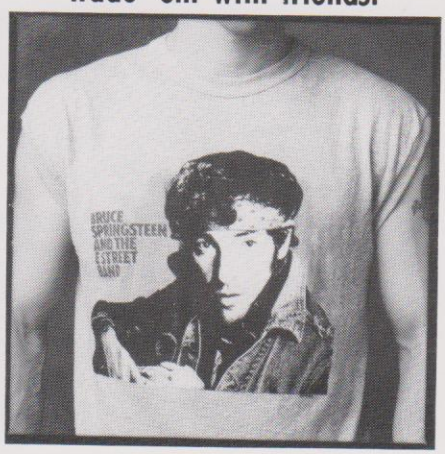
MS #3: Great Backstreets muscle shirt. Gorgeous grey shirt, with yellow type outlined in blue. 50/50. M, L, and XL.

"Mix 'n' match!"



MS#2: Five Bruces. White shirt, 100% cotton. World tour dates on back. M, L, and XL.

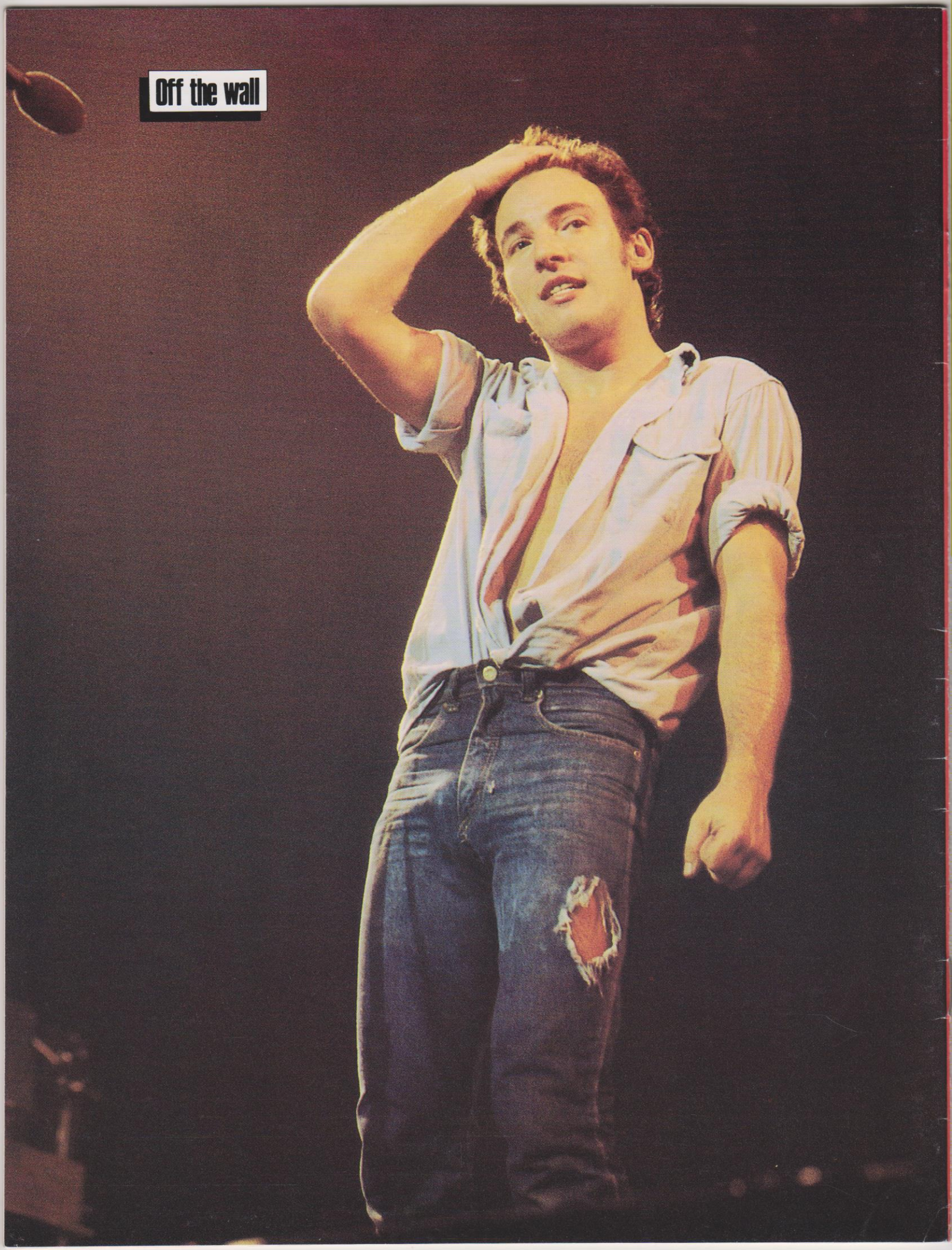
"Trade 'em with friends!"



MS #1: Face shot on grey muscle shirt. Back is world tour design. 50/50. Available in XL ONLY.

Summer is here, and to help you show off that Boss body, we've put all our muscle shirts on sale. Twofer special: your choice of any two shirts for $15, or any three for only $21. Limited availability. All orders must be in by Aug. 31. Please add shipping.

TO ORDER: Send check or money order, list of styles and sizes (with alternates when possible) and add $1.99 per shirt in the US and Canada ($2.99 per shirt overseas, US funds) and send to T-Shirts, Backstreet Records, PO Box 51219, Seattle, WA 98115. We also accept Visa, Mastercard and Eurocard — send your number, expiration date, signature and phone number. Satisfaction guaranteed on all items — these are awesome shirts!


Off the wall